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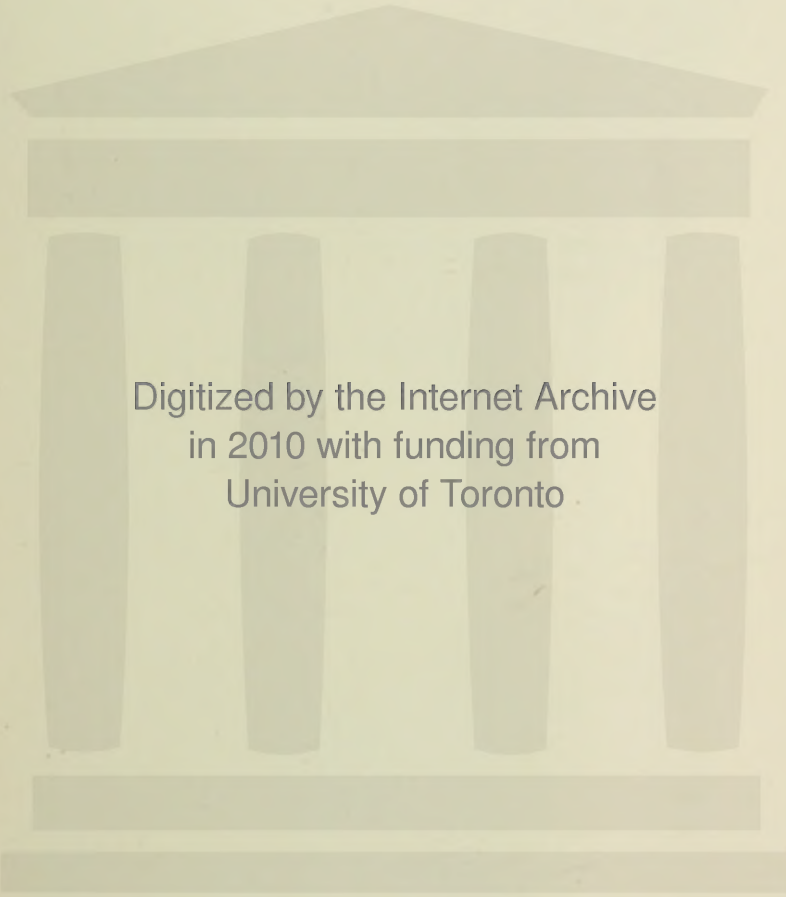


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NIKOLAI RIMSKY-KORSSAKOW

GRUNDLAGEN
DER
ORCHESTRATION

MIT NOTENBEISPIELEN AUS EIGENEN WERKEN

REDAKTION VON
MAXIMILIAN STEINBERG

DEUTSCHE ÜBERSETZUNG VON
ALEXANDER ELUKHEN

II
(NOTENBEISPIELE)



ALLE RECHTE VORBEHALTEN
EIGENTUM DES VERLAGS FÜR ALLE LÄNDER
RUSSISCHER MUSIKVERLAG G. M. B. H.
(ÉDITION RUSSE DE MUSIQUE)
GEGRÜNDET VON S. UND N. KUSSEWITZKY
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Die Notenbeispiele dieses Bandes
sind folgenden Werken von N. Rimsky-Korssakow
entnommen:

- Pskovitianka**, Oper in 3 Akten. Redaktion vom Jahre 1894
Sniegurotschka, Oper in 4 Akten u. einem Prolog (1880—1881)
Legende vom Zaren Saltan, Oper in 4 Akten und einem
Prolog (1899—1900)
Servilia, Oper in 5 Akten (1900—1901)
Kaschtschei der Unsterblichen (Kachtchéi l'immortel), Oper
in 1 Akt und 3 Bildern (1902)
Der Wojewode (Pan le Voiévode), Oper in 4 Akten (1902—1903)
Die Bojarin Wera Sheloga, Prolog zur „Pskovitianka“,
op. 54. (1898)
Antar, Symphonische Suite (2. Symphonie), neue Redaktion
vom Jahre 1897, herausgegeben 1913

im Verlag V. Bessel, St. Petersburg

- Sadko**, Symphonisches Gemälde, Redaktion von 1891—1892
Der goldne Hahn (Le coq d'or), Oper in 3 Akten (1906—1907)

im Verlag P. Jurgenson, Moskau

- Die Mainacht** (La nuit de mai), Oper in 3 Akten (1878—1879)
Mlada, Ballett-Oper in 4 Akten (1889—1890)
Die Weihnachtsnacht (La nuit de Noël), Oper in 4 Akten
(1894—1895)
Sadko, Oper (Sage) in 7 Bildern (1895—1896)
Die Zarenbraut (La fiancée du Tsar), Oper in 4 Akten (1898)
**Die Legende von der unsichtbaren Stadt Kitesch und von
der Jungfrau Fewronia** (La légende de la ville invisible
de Kitéj et de la vierge Févronia), Oper in 4 Akten
(1903—1905)
Capriccio espagnol, op. 34 (1887)
Sheherazade, Symph. Suite aus „1001 Nacht“, op. 35 (1888)
Das große russische Osterfest (La grande paque russe),
Ouvertüre auf russische Kirchen-Themen, op. 36 (1888)

im Verlag M. P. Belaieff, Leipzig

Nº 1. "Sheherazade," 2nd movement

3

Nº 1. "Shéhérazade," 2^me mouvement.

B ♩ 144.

Cl. (A) *pp*

Fag. *pp*

Cor. III.

Viol. *p grazioso*

II. div. pizz. *p*

Vle. *p*

V.c. e C-b. pizz. *p*

Cl. *pp*

Fag. *pp*

Cor. III.

Viol. *p grazioso*

Vle. *p*

V.c. e C-b. *p*

Fl. *p*

Cl. *p*

Fag. *p*

Cor. I. *p*

Viol. *poco più f*

V.le. *mf*

V.c. I arco *p* *poco più f*

C.b. II sempre *mf*

mf

Fl. *colla parte*

Cl. *fp*

Fag. *fp*

Cor. I e II. *fp*

Viol. *arco* *sf* *faccel.* *rit.*

V.le. *sf*

V.c. *sf* *accel.* *sf* *rit.*

C.b. *arco* *sf* *sf* *sf* *sf*

Nº 2. "The Legend of the invisible city of Kitesh"

Nº 2. „Légende de la ville invisible de Kitéj“

5

Cl. B. $\text{♩} = 66.$ [283]

I. *pp*

Fag. *pp*

Cor. I.

Fevronia.

-tour de moi se sent fermes les bras et les yeux posés

Viol. I. *p dolce*

Vle. *pp*

V. c. *pizz. pp*

C. b. *pizz. pp*

Cl.

Fag.

Fevr.

chées vers moi. (Il se penche et dit) Les yeux posés sur moi.

I. *pp*

Viol. II

Vle. *pp*

V. c.

C. b.

Fl. I.

Ob. I.

Cl.

Fag.

Févr.

comme pour me rendre hom - ma - ge. Ah, fleu -

cantabile

Viol. non div. *cresc. poco*

V.le. *cresc. poco*

V.c. *pp arco cresc. poco*

pp cresc. poco

p espr. 3

p 3

p

Fl. I.

Ob. I.

Cl.

Fag.

Févr.

-ret - tes ra - vis - san - tes,

Viol.

V.le.

V.c.

C. b.

arco

p

Fl. I. *dolce*
con sord.

Cor. *con sord.*

Celesta.

Fag.

In - - oor - rup - ti - bles lys du pa - ra - dis.

Viol. II.

V.le. div. pizz.

V.c.

C.b. *p*

Nº 3. "Spanish Capriccio."

Nº 3. "Capriccio Espagnol."

F. $\text{♩} = 88.$

Fl.

Ob.

Cl. (A)

Fag.

Cor.

I. *fantasista assai*

Viol. *div. arco*

(pizz.)

V.le. *non div.*

V.c.

C.b. *f*

8 № 4. "Pan Voyevoda."
 № 4. „Pan le Voïevode“

145 Lento. ♩: 58.

Cl. (A) *pp*
 Fag. *pp*
 Olesnitsky.
 Com - me des - cend du ciel

Arpa. *p*

I.
 Viol. *p*
 II.
 V.le. *p*
 V.c. *dolce*
p

Cl.
 Fag.
 Olesn.
 l'om - bre pa - si - ble de mai.

Arpa.

Viol.
 V.le.
 V.c.

Nº 5. "The Golden Cockerel."

Nº 5. „Le Coq d'Or."

9

[193] Andantino. ♩. 96.

V.le. *p* *dolce ed espressivo*

I. II. *p*

V.c. div. a 4. *p*

III. IV. *p*

C-b. 4 soli. *pizz.* *p*

V.le. *p*

V.c. *p*

C-b. *p*

Nº 6. "Sadko," symphonic tableau (p. 28).

Nº 6. „Sadko," tableau symphonique (p. 28).

Allegretto. ♩. 138.

Cl. (B) *p*

Arpe. *p*

V.le. con sord. *p*

pizz.

V.c. div. *pp* arco

2 C-b. *pizz.* *pp*

Fl. *a 2*
p
 Cl.
pp
 Fag.
pp
 Cor. I. II.
pp
 Arpe. *mf*
 I con sord.
 Viol. *pp*
 II con sord.
 V-le. *pp*
 pizz.
 V-c. div. *pp*
 C-b. tutti divisi
pp

Nº 7. "Pan Voyevoda," nocturne.

Nº 7. „Pan le Voïevode," nocturne.

Lento. $\text{♩} = 58$.

Cl. (A) 134
 Fag. *pp*
 Cor. con sord. III. *pp*
 IV. *pp*
 Arpa. *p*
 Viol. II. con sord. *pp*
 V-le. con sord. *pp*
 V-c. *pp*
 C-b. *pp*
dolce ed espress.

1 II. III.

Cor. IV.

Arpt.

I.

V. II

V. I.

V. II.

C. b.

Ob.

C. ingl.

Cl.

Cor.

Arpt.

V. I.

V. II.

V. II.

V. II.

C. b.

Nº 8. "Snegourootchka."

Nº 8. „Sniégourootchka“

231 Andante maestoso e passionato. ♩ = 63.

Fl. a 2 *f*

Ob. *mf*

Cl. (B) *mf*

Fag. a 2 *mf*

Cor. *f*

Tr-be. (B) *f*

Tr-bni. e Tuba. *mf* *ten. assai*

Timp. *mf*

Lel cheisit Koupava, la conduit.

I. *f cantabile ed espressivo*

Viol. II. *f cantabile ed espressivo*

V-le. *f*

divisi a 3

V-c. *f*

C-b. *f*

13

Fl. *pp*

Cl. *pp*

C. *pp* Solo

Viol. *pp*

Viola *pp*

Cello *pp*

Double Bass *pp*

Voice *pp*

traverso il cielo la terra

Appa. *p*

V. I *p*

V. II *p*

V. III *p*

V. IV *p*

V. V *p*

V. VI *p*

V. VII *p*

V. VIII *p*

V. IX *p*

V. X *p*

V. XI *p*

V. XII *p*

V. XIII *p*

V. XIV *p*

V. XV *p*

V. XVI *p*

V. XVII *p*

V. XVIII *p*

V. XIX *p*

V. XX *p*

V. XXI *p*

V. XXII *p*

V. XXIII *p*

V. XXIV *p*

V. XXV *p*

V. XXVI *p*

V. XXVII *p*

V. XXVIII *p*

V. XXIX *p*

V. XXX *p*

V. XXXI *p*

V. XXXII *p*

V. XXXIII *p*

V. XXXIV *p*

V. XXXV *p*

V. XXXVI *p*

V. XXXVII *p*

V. XXXVIII *p*

V. XXXIX *p*

V. XL *p*

V. XLI *p*

V. XLII *p*

V. XLIII *p*

V. XLIV *p*

V. XLV *p*

V. XLVI *p*

V. XLVII *p*

V. XLVIII *p*

V. XLIX *p*

V. L *p*

V. LI *p*

V. LII *p*

V. LIII *p*

V. LIV *p*

V. LV *p*

V. LVI *p*

V. LVII *p*

V. LVIII *p*

V. LIX *p*

V. LX *p*

V. LXI *p*

V. LXII *p*

V. LXIII *p*

V. LXIV *p*

V. LXV *p*

V. LXVI *p*

V. LXVII *p*

V. LXVIII *p*

V. LXIX *p*

V. LXX *p*

V. LXXI *p*

V. LXXII *p*

V. LXXIII *p*

V. LXXIV *p*

V. LXXV *p*

V. LXXVI *p*

V. LXXVII *p*

V. LXXVIII *p*

V. LXXIX *p*

V. LXXX *p*

V. LXXXI *p*

V. LXXXII *p*

V. LXXXIII *p*

V. LXXXIV *p*

V. LXXXV *p*

V. LXXXVI *p*

V. LXXXVII *p*

V. LXXXVIII *p*

V. LXXXIX *p*

V. LXXXX *p*

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V. LXXXXII *p*

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V. LXXXXVII *p*

V. LXXXXVIII *p*

V. LXXXXIX *p*

V. LXXXXX *p*

V. LXXXXXI *p*

V. LXXXXXII *p*

V. LXXXXXIII *p*

V. LXXXXXIV *p*

V. LXXXXXV *p*

V. LXXXXXVI *p*

V. LXXXXXVII *p*

V. LXXXXXVIII *p*

V. LXXXXXIX *p*

V. LXXXXXX *p*

V. LXXXXXXI *p*

V. LXXXXXXII *p*

V. LXXXXXXIII *p*

V. LXXXXXXIV *p*

V. LXXXXXXV *p*

V. LXXXXXXVI *p*

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V. LXXXXXXVIII *p*

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V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

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V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

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V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

V. LXXXXXXXI *p*

V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

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V. LXXXXXXXII *p*

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V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

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V. LXXXXXXX *p*

V. LXXXXXXXI *p*

V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

V. LXXXXXXXI *p*

V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

V. LXXXXXXXI *p*

V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

V. LXXXXXXXI *p*

V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

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V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

V. LXXXXXXXI *p*

V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXXVI *p*

V. LXXXXXXXVII *p*

V. LXXXXXXXVIII *p*

V. LXXXXXXXIX *p*

V. LXXXXXXX *p*

V. LXXXXXXXI *p*

V. LXXXXXXXII *p*

V. LXXXXXXXIII *p*

V. LXXXXXXXIV *p*

V. LXXXXXXXV *p*

V. LXXXXXXX

[274] Andante. $\text{♩} = 69$.

Fl. I.

Timp.

Campanelli.

Arpa. *p* Du lac surgit le Printemps, entouré de fleurs.

2 Viol. I. Soli.

C. b.

pp

Fl. I.

Cl. (B)

Timp.

Camp. li.

Arpa.

2 Viol. I.

V. c.

C. b.

Fl. I.

Cl. (B)

Timp.

Camp. li.

Arpa.

2 Viol. I.

V. c.

C. b.

Nº 10. "The Legend of the invisible city of Kitesh."

Nº 10. „Légende de la ville invisible de Kitèj"

15

306 $\text{♩} = 68.$

Ob.

C. I. agl.

C. I. II. (B)

C. I. III. (B)

Fag.

C. fag.

Solo

L'apparition

Comprends bien, o bel-le fi - an-cée, et at-tends à nos pro-pres tour-pens.

I. trem.

Viol. trem.

V. le. trem.

C. b.

Solo

= Nº 11. "The Golden Cockerel."

Nº 11. „Le Coq d'Or."

120 (alla breve. $\text{♩} = 50$)

C. fag.

Tr. bas. alta. F

Tr. bni.

Le roi Daron

O fi - mage e - pou-van ta ble

C. b.

16 N^o 12. "Sheherazade," 3rd movement (commencement).

N^o 12. „Sheherazade," 3^{me} mouvement (début).

Andantino quasi allegretto. ♩ = 52.

Viol. I e II unis.

sul D

p

V-le.

pp

V-c. div.

pp

C-b.

pp

This block contains the first system of the musical score. It features four staves: Violins I and II (top), Viola (second), Violoncello and Double Bass (third), and Double Bass (fourth). The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Andantino quasi allegretto' with a quarter note equal to 52 beats. The first staff is marked 'sul D' and 'p'. The second staff is marked 'V-le.' and 'pp'. The third staff is marked 'V-c. div.' and 'pp'. The fourth staff is marked 'C-b.' and 'pp'. The music begins with a melodic line in the violins and a supporting harmonic line in the lower strings.

sul G

This block contains the second system of the musical score. It continues the four-staff arrangement. The first staff is marked 'sul G'. The music continues with the same melodic and harmonic lines, showing the development of the themes.

pp

This block contains the third system of the musical score. The first staff continues its melodic line. The lower staves show the harmonic support, with the double bass part marked 'pp'.

poco cresc.

dim.

poco cresc.

mf

dim.

p

poco cresc.

mf

dim.

p

poco cresc.

mf

dim.

p

This block contains the fourth system of the musical score. It features dynamic markings such as 'poco cresc.', 'dim.', 'mf', and 'p' across the staves, indicating changes in volume and intensity. The music continues with the same melodic and harmonic lines, showing the development of the themes.

Nº 13. "The Golden Cockerel" (p. 87).

Nº 13. „Le Coq d'Or“ (p. 87).

17

(Andantino. $\text{♩} = 88$.)

III.
Cor. III. *ppp*
Viol. II. *pp* *con sord.*
V.le. div. *pp* *con sord.*
V.c. *pp* *con sord.*
C.b. div. *pp* *pizz.*
pp arco

= Nº 14. "Sadko."
Nº 14. „Sadko“

205 (Allegretto.)

Fl. I.
Ob. I.
C. I (A)
Fag.
Cor.
Tr. b (A)
Nesjata
Sopr.
Douda
Sopr.
Alti. *mf*
Ten. & Tenori ad lib. coi Alti uniseno
Bass.
Viol. I. II unis. sul G
V.le. *pp* *641 G*
V.c. *pp*
C.b.

Va veng Va veng...
Va et re...
Va et re...
Va sa - lu - er Fe glise et lan...
Pais...
Pais...
Pais...

Fl. I.

Ob. I.

Cl.

Fag.

Cor.

Tr. be. *ten. assai*

Niejata.

Douda Tâ - che de nous rap - por - ter des chants. Vi - ve. vi -

Sopr.

Alti.

Ten. - rer - tes ri - ches tre - sors. A Ve - ni - se tu

Bassi.

Viola I. II unis.

V-le.

V-c e C-b.

Vi - ve vi - ve Ve - ni -

Gloi - re!

A Ve - ni - se tu

No 15. "Snegourotchka."

No 15. "Sniegourotchka:"

5 2 Fl. e Fl. picc.

$\text{♩} = 69.$

Ob.

C. ingl.

Cl. (A)

Fag.

4 Corni unis.

Timp.

I. div.

Viol. II. pizz. div.

V-le.

V-c.

C. b. div.

mf cantabile

f cantabile

p

First system (measures 1-4): Flute I (Fl. I) has a melodic line with eighth-note patterns. Flute II (Fl. II) has a similar melodic line. Clarinet (Cl.) and Bassoon (Fag.) have sustained notes. Horns (Hr.) and Trombones (Tromb.) have sustained notes. Drums (Perc.) have a steady rhythm.

Second system (measures 5-8): Flute I (Fl. I) has a melodic line with eighth-note patterns. Flute II (Fl. II) has a similar melodic line. Clarinet (Cl.) and Bassoon (Fag.) have sustained notes. Horns (Hr.) and Trombones (Tromb.) have sustained notes. Drums (Perc.) have a steady rhythm.

Third system (measures 9-12): Flute I (Fl. I) has a melodic line with eighth-note patterns. Flute II (Fl. II) has a similar melodic line. Clarinet (Cl.) and Bassoon (Fag.) have sustained notes. Horns (Hr.) and Trombones (Tromb.) have sustained notes. Drums (Perc.) have a steady rhythm.

Fourth system (measures 13-16): Flute I (Fl. I) has a melodic line with eighth-note patterns. Flute II (Fl. II) has a similar melodic line. Clarinet (Cl.) and Bassoon (Fag.) have sustained notes. Horns (Hr.) and Trombones (Tromb.) have sustained notes. Drums (Perc.) have a steady rhythm.

Fifth system (measures 17-20): Flute I (Fl. I) has a melodic line with eighth-note patterns. Flute II (Fl. II) has a similar melodic line. Clarinet (Cl.) and Bassoon (Fag.) have sustained notes. Horns (Hr.) and Trombones (Tromb.) have sustained notes. Drums (Perc.) have a steady rhythm.

Sixth system (measures 21-24): Flute I (Fl. I) has a melodic line with eighth-note patterns. Flute II (Fl. II) has a similar melodic line. Clarinet (Cl.) and Bassoon (Fag.) have sustained notes. Horns (Hr.) and Trombones (Tromb.) have sustained notes. Drums (Perc.) have a steady rhythm.

Ob.

C. ingl.

Cl.

Fag.

4 Corni unis.

Timp.

Viol.

V.le.

V.c.

C-b.

= N^o 16. "The Golden Cockerel" (p. 88).
 N^o 16. "Le Coq d'Or" (p. 88).
 (Andantino. ♩ = 88.)

Ob.

Cl(B) *pp*

I. II.

Cor. III.

Viol. le II unis. pizz.

V.le. *ppp*

V.c. *p dolce*

C-b. div. *p dolce*

pp arco

№ 17. "Snegourootchka."
 № 17. „Sniégourootchka.“

21

258 Andante. ♩ = 69.

2 Fl. e Fl. picc.

Ob.

C. ingl.

Cl. (B)

Fag.

4 Corni.

Timp.

Campanelli.

Arpa.

Viol. I e II unis.

mf cantabile

V-le.

V-c. pizz. arco

mf cantabile

C-b.

p

2 Fl. e Fl. picc.

Ob.

C. ingl.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Arpa.

Viol. I e II unis.

V. le.

V. c.

C. b.

Fl. picc.

Fl.

a 2.

Ob.

C. ingl.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Arpa.

Viol. le II unis.

V. le.

V. c.

C. b.

Fl. picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

$\frac{1}{4}$ Cor.

Timp.

Campanelli.

Arpa.

Viol. II unis.

V. le.

V. c.

C. b.

8

8

L. (Allegretto quasi andantino.)

C. ingl.

Cl(A) 1

Fag. *p*

Soprani. *p*

Nous haïssons d'arriver à l'instant où nous sommes.

Viol. I.

Vle. pizz. *p*

1^{re} Vc. Solo. *p*

Altri Vcelli.

Cb. *p*

pizz.

p

C. ingl.

Cl. 1.

Fag.

Sopr. 3 Soli (Corybæes)

Alti lard — *p* j'ai me, j'ai

Nous ai-mons de ge-res om-bres à jou-ir sans de-vi-er.

Viol. I.

Vle. *p*

1^{re} Vc. Solo.

Altri Vc.

Cb. *p*

P $\text{♩} = 152.$

Fl. picc. *f* *p* *sf*

Fl. *f* *p* *sf*

Ob. *f* *p* *sf*

Cl. (A) *f* *p* *sf*

Fag. *f* *a 2.* *p* *sf*

Cor. *f* *p* *sf*

Tr. be. (A) *f* *p* *sf*

Tr. bn. e Tuba. *f* *a 2.* *p* *sf*

Timp. *f* *p* *sf*

Triang. *f* *p* *sf*

Piatti. *f* *p* *sf*

I. *ff* *sul G* *p* *sf*

Viol. *ff* *p* *sf*

II. *ff* *p* *sf*

V.le. *ff* *p* *sf*

V.c. *ff* *p* *sf*

C.b. *ff* *pizz.* *arco* *p* *sf*

Nº 20. "Sadko."

27

260 Nº 20. „Sadko."

♩: 112.

Fl. 2.
Ob.
Cl. (B.)
Cor.
Trbn. e Tuba
Le Roi des Mers.
Roi re - dou - table et fort.

This musical score for No. 20, 'Sadko.', features a full orchestral arrangement. The woodwinds (Flute 2, Oboe, Clarinet in B) and brass (Coronet, Trumpets and Tubas) play a rhythmic, dotted pattern. The vocal line for 'Le Roi des Mers' (The King of the Seas) is in French, with the lyrics 'Roi redoutable et fort.' (King formidable and strong). The tempo is marked as 112 beats per minute.

Nº 21. "The Legend of the invisible city of Kitesh."

Nº 21. „Légende de la ville invisible de Kitej"

240

Fag.
C. fag.
Cor. sempre coperto
Kouterma.
Mais voi-ci dé-jà la mort pro-che. de l'en-fer les pei-nes cru-él-le-s
Viol. I.
Viol. II.
V. III.
V. IV.
C. b.

This musical score for No. 21, 'The Legend of the invisible city of Kitesh', features a full orchestral arrangement. The woodwinds (Bassoon, Contrabassoon) and brass (Coronet, always covered) play a rhythmic, dotted pattern. The vocal line for 'Kouterma' is in French, with the lyrics 'Mais voici déjà la mort proche. de l'enfer les peines cruelles' (But here is already the death near. of hell the pains cruel). The tempo is marked as 112 beats per minute.

166 Andante. $\text{♩} = 69$.

FL. I. II. p

FL. III. p

Ob. I. p

Cl(A) p

Fag. p a 2.

Cor. p

Arpa. mf

Viol. I. p

Viol. II. p

V. lo. p div. 3

V. c. $pizz.$ p

C. b. $pizz.$ p

Nº 23. "The Legend of Tsar Saltan."
 Nº 23., "Légende du Tsar Saltan."

29

227

Lento. ♩ = 50.

Solo

Cl. (B) I, III.
 pp

Fag.
 pp

Arpa.

Viol. I.
 dolce, espress. e cantabile

Viol. II.
 dolce, espress. e cantabile
 pizz.

V.le. div.
 pizz.

I, II.
 pp

V.c. div.
 III, IV.
 pp

C-b.
 pp

Cl.
 pp

Fag.
 pp

Arpa.

Viol.
 pp

V.le. div.
 pp

I, II.
 pp

V.c. div.
 III, IV.
 pp

C-b.
 pp

Fl. I. e Ob. I.

Cl. (A) *ten. assai*
Fag. *dolce*
Cor. I. II.
Sopr. *p*
Alt. Va voir la belle et grande ci-té, tâ-che de voir le do-ge puis-
Ten. Va voir Ve-ni-se, bel-le ci-té!
Bass. I Va voir la belle et grande ci-té, tâ-che de voir le do-ge puis-
I Va voir la bel-le ci-
Viol. I. *p*
Viol. II. *p*
V.le. div. *p*
V.c. *p*
C-b. pizz. *arco*

Cl. *poco piùf*
Fag. *p*
Cor. I. II.
Niejata.
Sopr. Vi-ve! Vi-ve Ve-nise!
Alt. sant. A Ve-ni-se tu dois al-ler. Sad-ko!
Ten. A Ve-ni-se tu dois al-ler. Sad-ko!
Bass. sant. A Ve-ni-se tu dois al-ler. Sad-ko!
-té. A Ve-ni-se tu dois al-ler. Sad-ko!
Arpa e Pianino.
Viol. *f*
V.le. *f*
V.c. *f*
C-b. *pizz.*

Nº 25. "Ivan the Terrible," Act III.

31

63

Nº 25. "La Pskovitaine," 8^{me} acte.

Moderato. (alla breve.)

Fl. I.
Cl. (B)
pp
I.
Cor.
III, IV.
pp
Arpa.
Viol. I.
dolce e cantabile
Viol. II.
dolce e cantabile
V. le. div.
p
V. c.
pp
C. b.
pp

Fl. I.
Cl. (B)
I.
Cor.
III, IV.
Arpa.
Viol.
V. le.
V. c.
C. b.

288

Fl. I
Fl. II, III.
Cor. ingl.
Cl. (A)
Fag.

pp

Solo

La Fée Printemps.

-ceur _____ à sa pa - ro - le, o jasmin, répandsen

Sopr. *pp*

Alti. Don - ne lui ta grâce, o ro - sel _____

pp

Arpa *p*

gliss. ad libit.

gliss. ad libit.

ut# réb. mi, fa, sol, la#, sib.

2 Viol. soli.

Viol. I *pp*

Viol. II div. a 3 *pp*

V.le. *pp*

V.c. pizz. *pp*

C-b. *mf*

mf

pp

Fl. I.

Fl. II. III.

Cor. ingl.

Cl.

Fag.

La Fée Print.

el - le la lan - gueur — qui trou - ble l'a - me

Sopr.

Dans des yeux, bleu - et, ra - yon - ne!

Alti.

Arpa.

*Arpes ad libit.**gliss. ad libit.*

2 Viol. soli.

Viol. I.

Viol. II.

V.le.

V.c.

C-b.

34 № 27. "Sadko" (p. 296).
(Allegro alla marcia. ♩ = 132.)

Cor. III. IV.
Ten. *ten assai*
3 Tr.-bni. *ten assai*
Ten.
Chœur Nous met - trons de - hors les voi - les,
Bassi.
Viol. I. II. *unis.*
V-le.
V.c. e C-b. *pizz.*
f

Cor. III. IV.
Tr.-bni.
Ten.
Bassi. de nos beaux na - vi - res
Viol. I. II.
V-le.
V.c. e C-b.

№ 28. "Snegourotchka."

№ 28. „Sniégourotchka. I.

Fl. 137
Cl. (B)
Fag.
Misguir.
il faut des yeux bais-sés ti-mi-de-ment voi-lés sous les pau-
Viol. I. II.
V-le.
V.c. e C-b. *arco*
pp

Fl.

Cl.

Fag.

Misgaur

pie - res. un mo - deste et crai - tif re - gard pa - di - que

Viol.

V.le.

V.c. e C.b.

Fl.

Cl.

Fag.

Cor I. II.

Misgaur

chaste et doux. Mais toi. ja - mais tu n'as bais - se ta to -

Viol.

V.le.

V.c. e C.b.

p cresc.

p cresc.

div.

p

Nº 29. "Antar."

Nº 29. „Antar!“

[43] (Allegro risoluto.)

Picc.
Fl. 8
Ob.
Cl. (A)
Fag.
Cor.
Tr.-bne. III e Tuba.
Timp.
Triang.
Tamb-no.
Piatti.
Cassa.
Arpe. f
Viol. I e II unls.
V-le. pizz.
V-c.
C-b. div.

mf
mf
mf
mf
p
pp
pp
pp
pp
f
mf
mf
mf

Fl. *p*

Ob. *p*

Cor. ingl. *p* *mf* *dim.*

Cl. (B) *p* *mf* *dim.*

Fag. *pp* *mf* *dim.*

Cor. *pp* *mf* *dim.*

Tr-be. (B) *pp* *morendo*

Tr-bui. e Tuba. *pp* *morendo*

Timp. *pp*

Arpa. *p*

Viol. I. *p* *cantabile* *dim.*

Viol. II. *p* *cantabile* *dim.*

V. lo. div. *mf* *pizz.* *arco* *dim.*

V. c. *mf* *pizz.* *arco* *dim.*

C-b. *p* *cantabile* *dim.*

pp *dim.*

Fl.

Ob.

Cor. angl.

Cl.

Fag.

Cor.

T.m.p.

Viol.

V-le.

V-c.

C-b.

f

mf

pizz.

sul D

223

Fl.
Ob.
Cl. (A)
Fag.
Cor. IV.
Fevronia
Je don-ne-rai tout le sang de mes vei - nes vo - lon-tiers, et ma vie, si non-bien - ai -

I.
Viol. II
V-le. div
V.c.
C-b.
p.

Fl.
Ob.
Cl.
Fag.
Cor.
Fevr.
-mé, O mon cœur trop fervent, sois plus - al - mé, et re -

Viol.
V-le.
V.c.
C-b.
cresc. poco
mf
mf
mf
mf

65 Adagio.

[illegible]

I.
 Fl. I. III.
 Ob.
 C. ingl.
 I.
 Cl. II.
 Fag.
 Cor.
 Tr. bni.
 e Tuba.
 Arpa.
 Viol.
 V. le.
 V. c.
 C. b.

N° 33. "Snegourootchka."

N° 33., "Sniégourootchka."

[215] Vivace. $\text{♩} = 160$.

Temp.
mf
Viol. I e II unis.
V-le.
V-c.
C-b.

N° 34. "The Legend of the invisible city of Kitesh."

N° 34., "Légende de la ville invisible de Kitéj."

[34] Andante tranquillo. $\text{♩} = 52$.

Fl.
Cl. (B)
Fag.
Févronia (avec recueillement, et comme à l'église)
Jour et nuit chez nous le saint of-fice est chan-té; sans re-
I. div. con sord.
Viol. pp
V-le. div. con sord.
V-c. div. I. con sord.
C-b. pizz.
pp

Fl.
Ob. I.
Cor. ingl.
Cl.
Fag.
Cor. I. II. III.
Fév.
I.
II. Viol.
V-le.
V-c.
C-b.
cresc.
mf
mf
mf
pp
cresc.
mf
cresc.
mf
senza sord.
pp
senza sord.
pp
senza sord.
un. un.
senza sord.
un. un.
mf
mf
mf
mf
mf

Nº 35. "Spanish Capriccio."

43

Nº 35. „Capriccio Espagnol.“

[D]
Fl.

Cl. (A)

Viol. I & II.
cantabile

V. le.

V. c. V.
cantabile

C. b. pizz.

This musical score is for No. 35, 'Spanish Capriccio'. It features a woodwind section with Flute (D), Clarinet in A, and Bassoon. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic pattern of eighth notes, with the woodwinds marked *p* (piano). The strings are marked *cantabile* (cantabile) and *pizz.* (pizzicato).

Nº 36. "The Legend of Tsar Saltan."

Nº 36. „Légende du Tsar Saltan“

[216] Andante. $\text{♩} = 66.$

Fl. picc. Solo.

Ob. *dolce*

Cl. (B) *p*

Xyloph. *p*

Viol. II. pizz. *p*

V. le. pizz. *p*

V. c. pizz. *p*

This musical score is for No. 36, 'The Legend of Tsar Saltan'. It features a woodwind section with Oboe, Clarinet in B, and Flute piccolo (Solo). The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic pattern of eighth notes, with the woodwinds marked *dolce* (dolce) and *p* (piano). The strings are marked *pizz.* (pizzicato) and *p* (piano).

Fl. picc. Solo.

Fl. picc. Solo.

Cl.

Cor. I.

Xyloph.

Triang.

Celesta.

Viol. II.

V-le.

V.c.

dolcissimo

p

pp

p

sf

sf

p

sempre pizz.

Fl. picc.
e Fl. I.

Fl. picc.
e Fl. I.

Cl.

Cor. I.

Tr. be. (B)

Triang.

Cel.

Viol. I. (2 Soli)

Viol. II.

V-le.

V.c.

pp

Solo

Solo

p

Nº 37. "Sheherazade," 4th movement (p. 140).

45

Nº 37. „Shéhérazade," 4^{me} mouvement (p. 140).

Fl. Vivo. $\text{♩} = \text{♩} = 99.$

Fl. a 2 *mf*

Viol. II. *pp*

V-le. *pp*

Nº 38. "Ivan the Terrible," Act III (p. 236).

Nº 38. „La Pskovitaine," 3^{me} acte (p. 236).

Fl. picc. e 2 Fl. gr.

Ob. a 2 *stacc.*

Ob. c-a. *stacc.*

Cl. (B) a 2 *stacc.*

Cl. basso (B). *stacc.*

2 Fag. e C-fag. *mf*

Tr-ba. c-a. (F). *mf*

3 Tr-bni. *ff*

Tuba. *mf*

Timp. *tr*

Arpa. *leggeramente ma forte assai*

I. *leggeramente ma forte assai*

Viol. II. div. *pizz.*

V-le. *pizz.*

V.c. e C-b. *pizz.*

Fl. picc. e 2 Fl. gr.

Ob.

Ob. c. a.

Cl.

Cl. basso.

2 Fag. e C-fag.

Tr. ba. c. a.

3 Tr. bni.

Tuba.

Timp.

Arpa.

I. Viol.

II. Viol.

V-le.

V. c. e C-b.

Detailed description: This is a page of a musical score, page 46, featuring a variety of instruments and voices. The score is organized into systems. The first system includes Flute piccolo and two Flutes grand, Oboe, Oboe clarinet in A, Clarinet, Clarinet bass, two Bassoon and Contrabassoon, Trumpet and Trombone in B-flat, three Trumpets in B-flat, Tuba, and Timpani. The second system includes Harp. The third system includes Violin I and II, Viola, and Violoncello and Contrabass. The music is written in treble and bass staves with various clefs and key signatures. There are many musical notations including notes, rests, and dynamic markings. The page number 46 is at the top left. The text 'Fl. picc. e 2 Fl. gr.' is at the top. The instrument names are written above their respective staves. The page number 46 is at the top left. The text 'Fl. picc. e 2 Fl. gr.' is at the top. The instrument names are written above their respective staves.

44 J. = 60.

Fl.c.-alto (F).

Solo

p dolce
Cl. basso. (A)
p
Fag.

Févronia.

De pe - tits oi - seaux dont la dou - ceur

pp
V-le div.
pp
V.c.
C.-b. pizz.
pp

Fl.c.-alto.

Cl. basso.
Fag.

Févr.

chan - te dans les bois mer - veil - leu - se - ment

V-le div.
V.c.
C.-b.

Andantino. $\text{♩} = 112$.

Capriccioso, quasi recitando

Fag. I. Solo.

dolce ed espress.

I. II. *con sord.*

4 C.-bassi soli.

III. IV. *con sord.*

p

Fag. I.

C.-b.

Fag. I.

C.-b.

rit. assai

ten.

A
Fl. I. II. a tempo $\text{♩} = 112$.

Ob. I. *p* Solo

Fag. I. *dolce ed espressivo assai*

Cor. I. II. *pp*

Arpa. *mf*

V.-c. pizz. *pp*

Nº 41. "Snegourotchka."

49

Nº 41., „Sniégourotchka“

50 Larghetto. $\text{♩} = 60$.

Ob.I. Solo
dolce

Sniég. *dolce assai*

Je connais, je con - nais, ma mè - re, tous les états -

Fl. *pp*

Ob.I. *col canto*

Cl.I.(B) *pp*

Sniég.

les plus beaux. Le chant de l'a - lou - et - te.

Fl. *pp*

Ob.I.

Cl.I.

Sniég.

qui monte et rit au ciel d'e - té. Et le plain - tif ap -

Fl. *pp*

Ob.I.

Cl.I.

Sniég.

-pel du cy - gne sur l'eau dor-man - te de l'étang

N° 42. "The Golden Cockerel" (p. 75).

N° 42. „Le Coq d'Or“ (p. 75).

Andantino. ♩ = 72.

Solo

Ob. *p dolce*

Fag. *pp*

Le roi Dodon. Il s'élève au soleil.

Ah, so - leil! ta douce ha - lei - ne

V-le. *pizz.*

V-c. *pizz.*

C-b. *pizz. p*

arco div. p

N° 43. "The Golden Cockerel" (p. 119).

N° 43. „Le Coq d'Or“ (p. 119).

Andantino. ♩ = 88.

Fl. I. *pp*

Ob. I. *pp*

Fag. *dolce*

I. II. *pp*

Cor. *pp*

Viol. II. *pizz. con sord.*

V-le. *pp*

V-c. *con sord. pizz.*

C-b. *pp*

pp arco

a 2 dolce

Cl. *pp*

I. II. *pp*

Cor. *pp*

III. *pp*

con sord.

Viol. I. *pp*

Viol. II. *pp*

V-c. *pp*

C-b. *div. pizz.*

Nº 44. "Spanish Capriccio."

51

Nº 44. „Capriccio Espagnol“

E ♩ = 88.

Cor. ingl. Solo

Cl. (A) dolce

Cor. I.

Viol. *pp*

V. le. *pp*

V. c. u. C-b. *pp*

mf *vert.*

f

Nº 45. "The Golden Cockerel."

Nº 45. „Le Coq d'Or“

61 Larghetto assai. ♩ = 44.

Fl. picc.

Fl. I.

Cor. ingl. Solo

Cl. (B) *pp*

Le roi
Dodon L'oiseleur du roi apporte une perruche verte, attachée à un arceau par ses chaînes.

V. le. *div. trem.*

V. c. *pp*

p

Bonjour

Fl. picc.

Fl. I.

Cor. ingl.

Cl. *f* *p* *f* *p*

Le roi
Dodon Elle chante, fait claquer sa langue, siffle.

-est-te!

Que veux-tu?

V. le

V. c.

(Allegro vivo.)

Cl. picc. (D)
mf dolce
 I.
 Cor. III. IV.
 Tr. ba. c. alta (F)
 Sola
 V. le.
 V. c.
 C. b. div.

N^o 47. "Snegourootchka."N^o 47. „Sniégourootchka."

[243] Moderato assai. ♩. 80.

Cl. basso (B)
 Misguit.
passionato
cresc.
dim.
 Mon âme é-tait joyeuse a - vant de te connaî-tre, ma
 Viol. I. II. e V. le.
 4 V. c. soli
 V. c. e C. b.
p
dim.
dim.

Cl. basso
 Misg.
cresc.
f
dim.
 vie heureuse é-tait sans lar-mes, sans angoisse et sans souf-fran - ce.
 4 V. c. soli
 V. c. e C. b.
cresc.
cresc.

246 Maestoso.

Cl. basso (B)

Miscuir

The musical score for the Clarinet Basso part of 'Snegourotchka' is written in B-flat major, 2/4 time. It begins with a treble clef and a key signature of two flats. The melody is marked with a piano (p) dynamic. The lyrics are: 'Trem-ble donc, en-fant, c'est vrai, je suis ter-ri-ble. Oui, je veux pa-raître l'ef-fen-se qui m'a fait rou-gir le front. Et me va en l'in-ven-gé de ma douleur et de ma hon-te'.

Trem-ble donc, en-fant, c'est vrai, je suis ter-ri-ble. Oui, je veux pa-raître l'ef-fen-se qui m'a fait rou-gir le front. Et me va en l'in-ven-gé de ma douleur et de ma hon-te

Nº 49. "Vera Scheloga."

Nº 49. „La Boïarine Véra Chéloga“

Andantino. $\text{♩} = 88$.

Fag. I. Solo

dolce
Vera
Ah, je ne puis com-pren-dre...
I. *ten. assai*
Viol. II. *pp ten. assai*
V. c. *pp*
C. b. *pizz. pp*

The musical score for 'Vera Scheloga' is in D major, 3/4 time. It features a solo for the first Flute (Fag. I.) and a vocal line for Vera. The orchestra includes Violins I and II, Viola, Violoncello, and Contrabass. Dynamics range from piano (pp) to fortissimo (ppp). The lyrics are: 'Ah, je ne puis com-pren-dre...'

Fag. I.

Vera.
Comme en ré-ve... J'ai cru en-ten-dre sou-dain des plain-tes
I. *ten. assai*
Viol. II. *pp*
V. le. *pp*
V. c. *pp*
C. b. *pp*

The continuation of the musical score for 'Vera Scheloga' shows the vocal line for Vera and the instrumental accompaniment. The lyrics are: 'Comme en ré-ve... J'ai cru en-ten-dre sou-dain des plain-tes'.

Fl. III.

Ob. I.

Cl. I. (A)

Fag. I. Solo

p grazioso
L'Astrologue

Cer-tes je suis un peu vieux, Mais aussi fort seri-eux. Et je veux a - vec cou-ra-ge

Celesta.

Viol. II.

V.le.

C-b.

Fl. picc.

Fag. I.

L'Astr.

Camp.lli.

Arpa.

I.

Viol. I.

Viol. II.

V.le.

V.c.

C.b.

250

(Meno mosso.)

Solo

Fag. I

Viol II div. Au chant de Kachchei, la tempête gronde la neige fait rage, les arbres et les rocs

V. le. *p col legno*

V. c. div.

p col legno

Fl III 30

Fl IV.

mf

Fag. I.

Viol I sont couverts de givre.

V. le.

V. c.

Fl I

Fl II.

mf

Fl III.

Fl IV.

2 C. (B).

pp sfacc

I.

Fag. II III.

pp sfacc

Viol. II.

V. le.

V. c.

113 (Moderato).

Fl. e Ob. unis.

Fl. e Ob. unis.

Cl. (A) *p*

Misguir *p*

Par - mi vous, ô jeu-nes fil-les, ne ca-chez vous pas ma Kou-pa-va bien - ai - mè-e?

V. le. *p*

V. c. div. *p*

C. b. *p*

Fl. e Ob. unis.

Cl. *p*

Fag. *p*

Cor. III e IV. *mf*

Sopr. *mf*

Coro Nous ne te don-ne-rons pas notre a-mi - e! Nous ne te don-ne-rons pas ta Kou-pa-va!

Alti. *mf*

Viol. I e II unis. *mf*

Viol. I *mf*

V. le. *mf*

V. c. unis. *mf*

C. b. *mf*

pizz. *mf*

Fl. I. II. a 2
Fl. III. e 20b.
Cor. Ingl.
Cl. I. III (B)
a 2
Cl. II. (B)
Fag.
Sopr.
Alt.
Le Peuple. Que son - nent vos gouss - li. que son - nent vos flû - tes!
Ten. I.
Ten. II.
Bassi. Que son - nent flû - tes. gouss - li!
Viol. I. e II.
V. le. *f* = *p*
V. c.
mf

== Nº 54. "Snegourotschka" (p. 133).

Nº 54. „Sniégourotschka" (p. 133).

Animato.

Ob.
Cl. (A)
Mistguir.
Voi - ci de l'or: pre - nez. mes bel - les fil - les Je suis joyeux de vous pa - yer ran - çon
I. Pizz.
Viol. I. Pizz.
Viol. II. Pizz.
V. le. *f* = *zz.*
V. c. e C b *mf*
Pizz.

Fl. picc. (Allegro $\text{♩} = 126$).

e Fl. I.

Fl. II e Ob. II.

Cl. II (B)

Fag. II.

Piano

Arpa

= № 56. "Spanish Capriccio."

№ 56. „Capriccio Espagnol“

Fl. I.

Ob. I.

Viol. I.

Viol. II.

V-c.

C. b. pizz.

pizz.

pizz.

pizz.

Quasi Chitarra non div.

Fl. I

p dolce e legato assai

Cor. ingl.

p dolce e legato assai

Cl (B)

ppp

Fag.

ppp

Misguir. Le fantôme de Sniegourotchka se montre dans la forêt

pp

Arpa.

pp

Vle.

pp

Vcllo C. b.

pizz.

pp

Fl.

Cor. ingl.

Cl

Fag.

Misguir

pp

Arpa.

pp

Vle.

pp

Vcllo C. b.

pp

(d.. 63)

E

f
Fl. II. *f*
Fl. I. *f*
Ob. *f* *ben marcato*
Cor. ingl. *pp*
Cl. I. (B) *f*
Fag. *pp*
Triang. *ppp*
T-brino. *ppp*
I. con sord. *pp*
pizz.
Viol. II con sord. *pp*
pizz.
V.le. con sord. *pp*
pizz.
V.c. e C-b. *pp*
pizz.

Fl. II. *f*
Fl. I. *f*
Ob. *f*
Cor. ingl. *f*
Cl. I. *f*
Fag. *f*
Triang. *f*
T-brino. *f*
Viol. *f*
V.le. *f*
V.c. e C-b. *f*

Nº 59. "Vera Scheloga."

Nº 59. „La Boïarine Véra Chéloga."

61

[30] Moderato assai. $\text{♩} = 96$.

Cl. I (A)

Fag. I.

Véra.

Je ne fus pas heureuse, mais résigné-e.

Ivan Semenovitch ne m'a pas aimé.

I.

Viol. II.

V. le.

V. c.

p

Nº 60. "Mlada." Act III (p. 389).

Nº 60. „Mlada," 8^{me} acte (p. 389).

Andante quasi allegretto.

Timp. p. c.

2 Fl.

Ob.

Ob. c. alto

dolce

dolce

Cl. (B) I.

Cl. basso (B).

Fag. II. III.

Viol. II.

V. le.

V. c. (5. 6. P.)

C. b.

pizz.

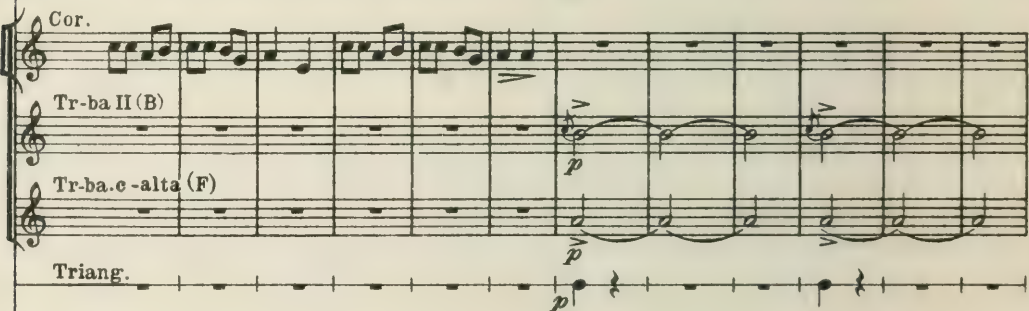
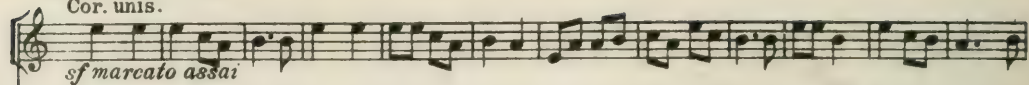
div.

gris

№ 61. "Mlada," Act II (p. 205).
62 № 61. „Mlada," 2^{me} acte (p. 205).

(Allegro vivo.)

Cor. unis.



Fl. *f* *cresc.*

Ob. *f*

Cor. angl. *f*

Cl. (B) *a 2* *f* *cresc.*

Cl. basso. (B) *f*

Fag. *ff*

Cor. III, IV con sord. *ff* senza sord.

Tr. be. (B) con sord. *ff* senza sord.

Tr. be. Tuba *ff*

Timp. *f*

Piatti. Locuste frappe sur le bouclier. *ff* La chambre s'éclaircit

Tam-tam. *f*

I. *f*

Vcl. *f*

II. *f*

V. le non div. *ff* trem. furioso

V. c. non div. *ff* trem. furioso

C. b. trem. furioso *ff*

Fl. *a2* *mf* *pp* *sf*

Ob. *a2* *mf*

Cingl. *mf* *p* *sf*

Cl. *mf* *pp* *sf*

Ci. basso. *mf* *pp* *sf*

Fag. *a2* *mf* *pp* *sf*

Cor. *sf*

Tr-be. *sf*

Tr-bni. e Tuba. *sf*

Timp. *tr* *pp* *tr* *tr* *f*

lueur rouge; dans un brouillard parait le spectre d'une vieille.

Piatti. *tr* *pp* *f*

Le Spectre. *sourdement*

Quid oncia é-voquée?

Viol. *sul ponticello* *p* *dim.* *pp* *f*

V-le. *sul ponticello* *p* *dim.* *pp* *f*

V-c. *sul ponticello* *p* *div.* *pp* *f*

C-b. *pp* *div.* *pp* *f*

120 Adagio. ♩ = 48.

3 Fl. e Gb. I.

Nº 64. "Spanish Capriccio" (p. 57).

== Nº 64. „Capriccio Espagnol“ (p. 57).

Fl. piece 2 Fl.

Nº 65. "Antar," 1st version, 3rd mouvement (commencement).Nº 65. „Antar,“ première version, 3^me mouvement (début).

Allegro risoluto.

Fl. picc.

ff

ff

ff

ff

ff

ff

ff

f

f

mf

ff

ff

f

f

mf

ff

ff

f

f

mf

ff

ff

f

f

mf

G ♯ = 68.

Fl. picc.

Fl. II.

Ob.

Cingl.

Cl. B.

Fag.

Cor.

Tr. bal. (B)

piano, ma marcato assai

Tr. bal. & Tuba

Triang.

Tamb.

Tamb.

Piatti.

Arpa

Viol.

V.le.

V.c.

C-b.

Fl. pcco.

Fl. II.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr. ba. I.

Fr. bni.
e Tuba.

Triang.

Tamb. no.

Tamb.

Piatti.

Arpa. *mf*

pizz.

Viol.

V. le.

V. c.

C. b.

Nº 67. "Spanish Capriccio" (p. 79).

59

Nº 67. „Capriccio Espagnol“ (p. 79).

Fl. ploc. *f*

Fl. I. II. *f*

Ob. *f*

Cl. (A) *f*

Fag. *f*

Cor. I. III. II. IV. *f*

Tr-bes (A) *f*

Tr-bni. e Tuba. *f*

Timp. *f*

Platti. *mf*

Cassa. *mf*

Viol. I e II unis. *f*

V-le. *f*

V.c. e C.b. *ff feroce*

Ob. *p*

Cl. (A) *p*

Fag. *p*

Cor. III. IV. *p*

Sopr. *dolce*

Alti. *dolce*

Com - me mon-te des bergers pai - si - bles la chan-son — sans fin!

Arpa *mp*

V-le. *p*

V-c. *p*

C-b. *p*

Ob.

Cl.

Fag.

Cor. III. IV.

Sopr.

Alti.

Qu'elle est dou-ce, ré - pé-tée dans l'ombre é - paise des — val - lons!

Arpa. (iat)

V-le.

V-c.

C-b.

35 Nº 69. „Légende de la ville invisible de Kitéj."

Fl. *b²*

Ob. *b*

C. ingl.

Cl. (B) *p*

Cl. basso (B). *pp*

Fag. *pp*

Fevronia.

Nuit et jour c'est un chant mer-veil-leux. très

V. le. arco *pp*

V. c. *pp*

C. b. *pp*

pp

doux: c'est un chant d'al-le-gresse et de joie sans

65

This is a page from a musical score, likely for a symphony. The score is written in 2/4 time and includes dynamic markings such as *ff*, *sf*, and *sfz*. The instruments listed on the left include Fl. pice., Fl., a2, Ob., C. ingl., Cl., Clb., Fag., C-fag., Col., a2, Tr. be., 3 Tr. bul., Tuba, Timp., Viol., V.le., V.o., and C-b. The score is divided into measures, with some measures containing multiple staves for different instruments. The right side of the page shows the continuation of the music, with some measures containing multiple staves for different instruments. The score is written in a standard musical notation, with notes, rests, and dynamic markings clearly visible.

342 Allegro. $\text{♩} = 132$.

Fag.

Cor. III. IV.

Tr. ba. I (B) Sola *tr*

Timp. *tr*

3 Tamb. no. *tr*

4 *p*

Douda

O roi tout puissant, roi cru-el des mers, tu n'a-vas à toi qu'un-ne tête en bois.

Viol. II. *tr*

V-le. *tr*

V-c. e C-b. *sf* pizz.

N^o 72. "Snegourotchka."N^o 72. „Sniégourotchka.“71 Allegro. $\text{♩} = 126$.

Ob.

Cl. (B) I *mf*

Fag.

Cor.

Tr. ba. I (B) Sola

Alti.

Ten. *Leruisseau murmu-re, le rucher bourdon - ne, chantons en - semble la saison nou - vel - le.*

Bassi. *Leruisseau murmu-re, le rucher bourdon - ne, chantons en - semble la saison nou - vel - le.*

Viol. I e II unts. *pizz.*

V-le. *pizz.*

V-c. *pizz.*

Fl. I. Solo

No^{pp} 74. "Sheherazade," 2nd movement (p. 51).

ob. recit.

f *dim*

Cor. I & II

f (*bouché*) *dim*

Tr. b-e. (B)

I. Sola ad lib.
con sord.

Tr. b-ne I Solo ad libit

mf *lunga*

trem *con forza*

I. *trem*

Viol. I *f* *dim*

II. *trem*

V-lo. *f* *dim*

p

V-c. e C-b.

p

N^o 75. "Sadko" (p. 498).N^o 75. „Sadko“ (p. 498).(Allegro *♩=66* alla breve.)

Fl. I.e Ob. I. II.

a 3

First system of the musical score. It includes staves for Flute I and Oboe I/II (a 3), Clarinet A (a 3), Trumpet A, and Trombone I. The music is in 2/4 time with a key signature of one sharp (F#). The dynamic is *ff* (fortissimo). The Flute and Oboe parts play a continuous eighth-note pattern. The Clarinet A part plays a similar pattern. The Trumpet A part plays a series of eighth notes. The Trombone I part plays a series of eighth notes.

Second system of the musical score. It includes staves for Flute I (a 2), Flute II/III (a 2), Oboe, Cor Anglais, Clarinet B (a 2), Bassoon (a 2), Trumpet B, Trombone I/II (a 2), Violin I, Violin II, and Viola. The music is in 2/4 time with a key signature of one sharp (F#). The dynamic is *ff* (fortissimo). The Flute and Oboe parts play a series of eighth notes. The Clarinet B part plays a series of eighth notes. The Bassoon part plays a series of eighth notes. The Trumpet B part plays a series of eighth notes. The Trombone I/II part plays a series of eighth notes. The Violin I and Violin II parts play a series of eighth notes. The Viola part plays a series of eighth notes.

Nº 76. "The May Night," Act III (commencement).
 Nº 76. „Le Nuit de Mai," 3^{me} acte (début).

Fl. Molto andante.

The musical score is arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), and Clarinet in A (Cl.(A)). The second system includes Cor Anglais (Cor.(E)) and a fourth instrument (IV.). The third system includes Violin I (Viol. I.), Violin II (Viol. II.), Viola (V.le.), Violoncello (V.c.), and Contrabass (C.-b.).

Flute (Fl.): Starts with a first ending (I.) marked *pp* and an accent (>).

Oboe (Ob.): Starts with a first ending (I.) marked *pp* and an accent (>).

Clarinet (Cl.(A)): Starts with a first ending (I.) marked *pp* and an accent (>).

Cor Anglais (Cor.(E)): Starts with a first ending (I.) marked *p* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The fourth instrument (IV.) starts with a first ending (IV.) marked *p* and an accent (<), followed by a second ending (a 2) marked *f* and an accent (>).

Violin I (Viol. I.): Starts with a first ending (I.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

Violin II (Viol. II.): Starts with a first ending (II.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

Viola (V.le.): Starts with a first ending (I.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

Violoncello (V.c.): Starts with a first ending (I.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

Contrabass (C.-b.): Starts with a first ending (I.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

Violoncello (V.le.): Starts with a first ending (I.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

Violoncello (V.c.): Starts with a first ending (I.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

Contrabass (C.-b.): Starts with a first ending (I.) marked *pp* and an accent (<), followed by a second ending (a 2) marked *p* and an accent (<). The instrument is marked *con sord.* (con sordina).

N^o 77. "Sheherazade," 4th movement (p. 204).
 N^o 77. „Shéhérazade," 4^{me} mouvement (p. 204).

Allegro non troppo maestoso. $\text{♩} = 60$

Fl. *picc.* ff

Fl. ff

Ob. ff

Cl. (A) ff

Fag. ff

Cor. ff

Tr. *be* (A) ff

Tr. *bni.* ff
e Tuba.

Timp. ff

Triang. ff

Tamb. ff
no. 6

Tamb. ff
picc. 6

Piatti. 6

Cassa. 6

Viol. I. sf

Viol. II. sf

V. *le.* ff

V. *c.* ff

C. *b.* ff

Fl. picc. *tr*

Fl. *ff* *3*

Ob. *ff*

Cl. *8*

Fag. a 2

Cor. *8*

a 2 *maestoso*

Tr. bni. *ff*

e Tuba. *maestoso*

Triang. *mf*

Piatti. *mf*

Arpa. *gliss.* *ff* *8* (f - g, h - b) *simile* *8* (e - b)

Viol. *simile* *pizz.* *ff*

V-le.

V.c.

C b. *3* *v* *3* *v* *3* *v* *3*

Fl. picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be.

Tr-bni.
e Tuba.

Triang.

Piatti.

Cassa.

Arpa.

(h-q, e-q)

Viol.

V-le.

V-c.

C-b.

p

ff

arco

pizz.

tr

a 2

3

8

9

(Allegro non troppo.)

2 Cl. (B) a 2

2 Fag. a 2

2 Cor. (I. IV.) a 2

(I.)

4 Timp. (II.)

pp

Du milieu de la ronde infernale surgit Tchernobog, sous la forme d'un bouc et avec sa cour:

V-le.

V.c.

C-b.

pp

Ob. c-alto.

2 Cl.

Cl. basso (B)

Fag.

(I. IV.)

Cor.

Tr. bni. e Tuba.

4 Timp.

pp

derrière lui Kachtcheï avec ses gousli, Tcherv, Topeletz, Tchouma et Morena.

V-le.

V.c.

C-b.

pp

stacc

cresc. poco a poco

C-fag.

pp legato assai

Tuba

Nº 79. "Mlada," Act III (p. 370).

Nº 79. „Mlada," 3^{me} acte (p. 370).

Sostenuto e maestoso.

2 Ob. a 2
 Ob. c - alto.
 2 Fag.
 C-fag.
 Cor. (I.II.)
 (III.)
 (IV.V.)
 (VI.)
 Tr-be.III.(B)
 a 2
 Tr-ba.c-alta (F)
 Tr-bni.
 (I.II.)
 (IIIe Tuba.)
 Cassa.
 Tam-tam.

ppp *pp cresc.* *p cresc.*

ppp *pp cresc.* *p cresc.*

ppp *pp cresc.* *p cresc.*

ppp *pp cresc.* *p cresc.*

ppp *pp cresc.* *p cresc.*

ppp *pp cresc.* *p cresc.*

ppp *pp cresc.* *p cresc.*

ppp *pp cresc.* *p cresc.*

pp *cresc.*

pp *p*

Tchernobog. (12-16 Bassi) Commandant de son sabot

p *mf*

Viens, ap-pa-ra-is! Sors de la nuit des temps! Toi qu'a-doraient les rois les pâtres,

[Bb] (Andantino animato.)

Fl. I. *pp*
Clar. *pp*
H. (B) *p*
Fag. II. *pp*
Glock. *pp*
Alti. *p*
Doux zéphyr, tu pas-ses comme un bai-ser sur les per-ven-ches
Piano *p*
Fed. * Fed. * Fed. * Fed. *
Arpa *p*
I. div. *pp*
Viol. div. a 2 *pp*
Vla. *pp*
V.c. arco *p*
C.b. pizz. *p*

Nº 81. "Sadko."

Nº 81. „Sadko."

(Andante. $\text{♩} = 76$.)

Fl. I. *pp*
Cl. (A) II, III. *pp*
La Reine des Mers.
Arpe. *p*
Mon-te haut, ma ro-se-lière, dou-ce couche au dais d'ar-gent.

Fl. I.

Cl.

Fag.

L.R.d.Mers.

Arpe. Dors pai - si - ble, her - be ten - dre, Her - be ver - te mousse de soie

I. sul D

Viol. II. *pp*

V.le. 3 *pp*

V.c. div. *pp*

Fl. I.

Ob. I. *dolcissimo*

Cl.

Fag. I. *pp*

L.R.d.Mers.

Arpe. Tes chants on sé - duit mon cœur, Tous ils ont ra - vi - mon âme

sul D sul A sul D sul A

Viol. *dolcissimo* div. pizz.

V.le. *pp*

V.c. *pp* *tunis. pizz.*

C-b. *pp* *pizz.*

pp

77 (Andante, ♩ = 72.)

[illegible]

3 Fl.

C.ingl.

Sadko.

cygnes

V.le.

dolce

3 Fl.

Cingl.

V.le.

123 Andante.

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

Cingl. *dim.* *pp*

Clar. (A) *f* *dim.* *pp*

Fag. e C-fag. *f* *dim.* *pp*

Cor. *f* *dim.* *pp*

Viol. I. 1. 3. 5 P. *dim.* *p*

Viol. II. 2. 4. 6 P. *dim.* *p*

Viola. 1. 3. 5 P. *dim.* *p*

Viol. II. 2. 4. 6 P. *dim.* *p*

V-le. pizz. *f* *dim.*

V-c. e C-b. pizz. *f* *dim.*

simile

Fl. *simile*

Cingl.

Chœur (cygnes blancs, dans les coulisses)

Alti. (cygnes blancs, dans les coulisses)

Cy - gnes blancs, et mou - et - tes grises, re - tournons, plongeons dans le lac!

V-le. arco *dolce*

(Allegretto alla marcia. $\text{♩} = 96$.)

Fl. picc. *mf*

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf* a 2

3 Cl. B. *mf* 3

Fag. *f*

C-fag. *mf*

Cor. I. III. *mf* a 2

II. IV.

Tr-be. (B) *mf*

Tr-bni. e Tuba. *p*

Triang. *p*

Platti. *p*

Cassa. *p*

I. *f*

Viol. *f*

V-le. *f*

V-c. div. *f*

C-b. *f*

R.M.V. 233

Nº 85. "Ivan the Terrible," overture (beginning).
Nº 85. „La Pskovitaine," ouverture (debut).

90 № 86. "Sadko."
№ 86. „Sadko.“

③ (Largo. $\text{♩} = 44$)

3 Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. (B) *f*

Cl. basso (B) *f*

Fag. *f*

C-fag. *f*

Cor. *f*
a 2

Tr.-bni. *f*
e Tuba. *f*

Timp. *f*
tr

Cassa. *f*

Viol. I e II. unis. *f*

V.le. *f*

V.c. e C-b. *f*

p

Nº 87. "Kashtcheï the Immortal."
 Nº 87. „Kachtcheï l'Immortel."

91

105 con tutta forza ed espressione e poco rubato

calmando

Fl. picc.

cresc. ff

Fl. a 2.

cresc. ff

Ob. I.

cresc. ff

Cingl.

cresc. ff

Clar. (B)

cresc. ff

Fag. I.

cresc. ff

C. lag.

Cor.

Tr. be. (B)

Tr. bni.

Tuba.

Timp.

Largamente.

I.

cresc. ff

Viol.

cresc. ff

Viol. II.

cresc. ff

V. le.

cresc. ff

V. c. I.

cresc. ff

V. c. II e C. b.

111 Allegro.

Fl.
Ob.
Cl. (B)
Fag.
Cor.
Viol.
V-le.
V-c.
C-b.
Fl.
Ob.
Cl.
Fag.
Cor. I. II.
Viol.
V-le. sul C e G.
V-c.
C-b.

Nº 89. „Servilia.“

Lento. $\bullet = 52$.

P. M. V. 233

Fl.

Ob.

C. ingl.

I.

Cl.

II.

Fag.

I.

Cor.

III. IV.

Arpa.

Viol.

unis.

unis.

V-le.

V-e. I.

V-e. II e C-b.

Vivo. ♩. 88 U
Fl. picc.

Fl.

Ob.

Cl(A) a 2

Fag.

Cor. a 2

Arpa.

Viol.

V-le. p pizz.

V-c. p

C-b. p

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra and includes parts for the following instruments: Fl. picc. (Flute piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Viol. (Violin), V-le. (Viola), V-c. (Violoncello), and C-b. (Contrabass). The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The Fl. picc. and Fl. parts are written in the treble clef, while the Ob. part is in the bass clef. The Cl. part is in the treble clef, and the Fag. part is in the bass clef. The Cor. part is in the treble clef, and the Viol. part is in the bass clef. The V-le. part is in the bass clef, and the V-c. part is in the bass clef. The C-b. part is in the bass clef. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The page contains ten staves of music, each with its own instrument label. The music is written in a standard musical notation style, with notes, rests, and dynamic markings. The Fl. picc. and Fl. parts are written in the treble clef, while the Ob. part is in the bass clef. The Cl. part is in the treble clef, and the Fag. part is in the bass clef. The Cor. part is in the treble clef, and the Viol. part is in the bass clef. The V-le. part is in the bass clef, and the V-c. part is in the bass clef. The C-b. part is in the bass clef. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The page contains ten staves of music, each with its own instrument label. The music is written in a standard musical notation style, with notes, rests, and dynamic markings.

Fl.picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa.

Viol.

V-le.

V-c.

C-b.

[92] (Andante) *animando poco a poco*Fl. *picc.*Fl. *ff*Ob. *ff*Cl. *ff*₂Fag. *ff**ff*Cor. *ff*Tr-be.(B) *f*Tr-bni e Tuba. *f*Timp. *f*Sopr. *ff*Alti. *ff*Ten. *ff*Bassi. *ff*Viol. *ff*V-le. *ff*V-e. e C-b. *ff*

Nous pleurons, nos larmes rem - pli-ront les mers, cou-vri-ront les champs fleuris.

98 Andantino. $\text{♩} = 88$.

Fl. picc.

Fl. I.

I.

Cor.

II, III, IV.

pp

Piatti.

Arpa I in C, Dis, Es,
Fis, Ges, A, His.

Arpa II in Cis, Des, E,
Fes, G, Ais, B.

V-le.

V-c. *p*

C-b. pizz.

arco

Nº 93. "Snegourotchka" (p. 289).

Nº 93. „Sniégourotchka“ (p. 269)

Cl. (B)

Fag. a 2

Cor I, II.

Tamb-no.

Viol. I e II unis.

V-le.

V-c. pizz. *p*

C-b. pizz. *p*

Cl. 2^a.
 Fag. a 2.
 Tr. be. (B).
 Tamb-no.
 Viol. I e II unis.
 V-le.
 V-c. pizz.
 C-b. pizz.

Cl.
 Fag.
 Tr. be.
 Tamb-no.
 Viol. I e II unis.
 V-le.
 V-c.
 C-b.

Nº 95. "Snegourotchka."
Nº 95. „Sniégourotchka.“

101

325 (Allegro. $\frac{1}{4}$)

2 Fl. picc.

ff dim.

Fl. I.

ff dim.

Ob.

ff dim.

Cl. B.

ff dim.

Fag.

ff dim.

cresc.

ff dim.

Cor.

ff dim.

cresc.

ff dim.

cresc.

Tr. B. (B).

f dim.

Tr. T. & Tuba.

ff dim.

p cresc.

Timp.

dim.

cresc.

ff dim.

ff cresc.

ff

Triang.

ff

Piatti.

Cassa.

Sopr.

ff dim.

Alt. Flaut.

ff dim.

Ten.

ff dim.

Bass. Flaut.

ff dim.

ff

trem.

Piano.

fff

Arpa.

div.

unis.

cresc.

ff dim.

Viol. unis.

ff dim.

Vle.

ff dim.

V. & C. b.

ff dim.

ff

dim.

Fl. *ff dim.*
 Ob. *ff dim.*
 Cl. *ff dim.*
 Fag. *ff dim. cresc.*
 Cor. *ff dim. cresc.*
 Tr. ba. *ff dim.*
 Tr. ba. e Tuba. *p cresc.*
 Timp. *dim.*
 Triang. *cresc.*
 Piatti. *tr cresc.*
 Cassa. *tr*
 Sopr. *ff dim.*
 Alt. Flam. *me!*
 Ten. *ff dim.*
 Flam. *me!*
 Bassi. *ff dim.*
 Piano. *8va*
 Arpa. *8va*
 Viol. *dim. unis. div. 8va cresc.*
 V.le. *dim. unis. div. 8va cresc.*
 V.c.e.C.b. *ff dim.*
 nous.
 nous.
 unis. div. 8va
 unis. div. 8va
 unis. div. 8va
 unis. div. 8va
 ff dim.

Fl. (Moderato alla breve.)

allarg. poco

Fl. o-a. (G) *f dim.* *p* *pp*

Ob. *f dim.* *p* *pp*

Ob. o-a. *f dim.*

Clar. (B) *f dim.* *a 2*

Cl. basso *tenuto e pesante* *mf*

Fag. *f* *a 2*

C. fag. *tenuto e pesante* *mf*

I. II. III.

Cor. *f dim.* *IV. tenuto e pesante* *f* *p*

I. II. (B)

Tr. be. *pp*

III. o-a. (F)

Tr. bni. *pp*

Tuba. *tenuto e pesante* *pp*

mf

Le Tsar Ivan.

allarg. poco

Epargne, épargne au moins ma fi - - le!

I. trem. *dim. poco a poco* *p* *dim. smorz.*

Viol. *dim. poco a poco* *pizz.* *dim. smorz.*

II. trem. *dim. poco a poco* *p* *dim. smorz.*

V. le. *dim. poco a poco* *pizz.* *dim. smorz.*

V. c. *pizz.*

C. b. *pesante* *p*

f dim. poco a poco

171

a 2

Fl. *f*

Ob. *f*

Cl.(B) *f* a 2

Fag. *f*

Cor. *f*

Tr-be(B) *f*

Tr-bni. e Tuba. *f*

Timp. *f*

I. *f* pizz. *mf* arco *sf*

Viol. *f*

II. *f* pizz. *mf* arco *sf*

V-le. *f* pizz. *mf* arco *sf*

V-c. *f* pizz. *mf* arco *sf*

C-b. *f* pizz. *mf* arco *sf*

Nº 98. "The Legend of Tsar Saltan."

Nº 98. „Légende du Tsar Saltan“

105

(Maestoso con moto. ♩.84.)

Fl. picc. 135

Fl.
Ob. *ff*
Cor. ingl. *ff*
3 Cl (A) I. II. *ff*
Fag. *ff*
C. fag. *ff*
Cor. *ff*
3 Tr. be. (B) *ff*
I. Tr. bni. e Tuba. *ff*
Timp. *ff*
Cassa. (Détonations sur scène) *ff*
CORO.
Sopr. *ff*
Alt. O splendeur, o dou- ceur, nous au- rons du bon- heur, et de tout - à fai- son. On vi- *ff*
Ten. *ff*
Bassi. O splendeur, o dou- ceur, nous au- rons du bon- heur, et de tout - à fai- son. On vi- *ff*
Viol. I. *ff*
Viol. II. *ff*
V. lo. *ff*
V. c. e C. b. *ff*

Fl. pice.

Fl.

Ob.

Cor. ingl.

3 Cl.

Fag.

C-fag.

Cor.

3 Tr-be.

Tr-bni.
e Tuba.

Timp.

Cassa.

Sopr.

Alti. vra, gros et gras, heu-reux sort. En gag-nants sans ef - fort beau-coup d'or!

Ten.

-vra, gros et gras, heu-reux sort. En gag-nants sans ef - fort beau-coup d'or!

Bassi.

Viol.

V-le.

V-c.e C-b.

Nº 99. "Snegourootchka" (p. 145).

Nº 99. „Sniégourootchka“ (p. 145).

107

Animato assai. ♩ = 126.

Ob.
Cl. (A)
Fag.
Cor.
Koupava.
Mal - heu - reu - se, mal - heu - reu - se! Vous tou - tes
I.
Viol. II.
V-le.
V.c. & C.b.

a 2
nes com - pag - nes, ai - lez moi dans ma de - tres - se

161

I.

3 Fl. I, II, III. *p*

2 Ob. *p*

Cl. picc. (D) *p*

2 Cl. (A) *p*

2 Fag. *p*

I, II, III. *p*

Cor. *p*

IV. *p*

2 Tr. (A) *p*

3 Tr. bni. e Tuba. *p*

(L'espace celeste) *p* 8----- 8-----

Arpe. *f*

Viol. II. 1. 2. 3. P. *p*

V-le 1. 2. 3. P. *p*

3 V-c. soli *p*

altri V-c. *p*

C-b. *p* div. *p*

Nº 101. "The Christmas Night."

109

Nº 101. „La Nuit de Noël."

210 Andante. $\text{♩} = 112$.

Fl. I
dolce

I.
dolce
Clar. (A)

II.
pp *sempre legato*

Arpe. *p*

Sopr. I.

Sopr. II. La sa-van - ce Ko - lia-da. Ko - lia-da — la jeune est là

Alti I. La sa-van - ce Ko - lia-da. Ko - lia-da — la jeune est là

Alti II. La sa-van - ce Ko - lia-da. Ko - lia-da — la jeune est là

La sa - van - ce Ko - lia - da

I.
dolce
Viol.

II.
dolce

V. lo. div.
pp

V. c. div.
pp

C. b. pizz.
pp

Fl. I.

I.

Clar.

II.

Arpe.

Sopr. I.

sur un traî-neau bien pa-re. sur un traî-neau bi - gar-re!

Sopr. II.

sur un traî-neau bi - gar-ré. la voi - là!

Alti I.

La voi-là. sur un traî-neau bi - gar-ré

Alti II.

La voi-là. sur un traî-neau bi - gar-re

I.

Viol.

II.

V-le. div.

V-c. div.

C-b.

Fl.
Ob. *mp*
Fag. *p*
Le Tsar. *pp* *grazioso, dolce e amoroso*
Na-ture au-guste et douce. pou-
I. con sord. *pp*
Viol. con sord. *pp*
II. con sord. *pp*
V-le. con sord. *pp*
V-c. solo. *pp*
altri V-c. *p espress.* *dimin.*
C-b. con sord. *p*
pp pizz.
pp

Le Tsar.
voir sa-cré, divin mystè-re, mon cœur jo-yeux a-dore les
Viol.
V-le.
V-c. solo.
altri V-c.
C-b.

Nº 103. "The Legend of the invisible city of Kitesh."

112 Nº 103. „Légende de la ville invisible de Kitěj“

[8] (Larghetto. $\text{♩} = 52$)

CL.(A)
p
Févronia. *cantabile*
Ah! mer - - ci, so - li - tu - de, du fond du cœur.
V.le. div.
V.c. div.
pp

Nº 104. "The Golden Cockerel."

Nº 104. „Le Coq d'Or“

[4] (Lento. $\text{♩} = 60$)

Solo
CL.(A)
Fag. *f a piacere*
p
Viol. II.
div.
V.le. div.
V.c. div.
C-b.
p
mor.

CL.I.
Fag.
V.le. div.
V.c. div.
C-b.
p
mor.

p

Nº 105. "The Christmas Night" (p. 247).

Nº 105. „La Nuit de Noël“ (p. 247).

Adagio. $\text{♩} = 56$.

Fl. I.
CL. III (A).
Fag.
p Patzuk mange des petits pâtés.
Viol. I.
p

Adagio. M.M. $\text{♩} = 56$.

3 Fl.

2 Ob.

3 Cl.(A)

2 Fag.

p

p

p

p

f dim.

pp

f dim.

pp

4 Cor.

p

mf dim.

p

Viol. I.

Viol. II. div.

V.le. div.

V.c.

C-b.

div.

pp

pp

pp

pp

pp

pp

pp

pp

Nº 107. "Snegourotchka."

197 (♩ = 96)

Fl. picc.
Fl.
Cor.
Le Tsar.
C-b.
2 G-bassi soli.
pizz.

De-main, quand pa raî - tra la pâle au - ro - re. de-

-main, a - vec le peuple en - tier j'i - rai a ta ren-

-con - tre, so - leil, o dieu de flam - me.

Nº 108. "Snegourotchka."

Nº 108. „Sniégourotchka“

204

Fl.
Obi.
Cl. (A)
Cor. I.H.
Sniég.
Et sous la tente. et sous la ten-te

Nº 109. "Sheherazade," 1st movement (p. 3).

Nº 109. „Shéhérazade," 1^{er} mouvement (p. 3).

(Largo. ♩ = 48.)

Fl.
Ob.
Cl. (A)
Fag.
Cor. I.
p

115

Fl. picc.

Voix des esprits de l'air 6-10 Timers dans la coulisse

Voix du magicien (6-10 Basses dans la coulisse)

V-le. con sord.

pizz.

Voix du mag.

- fail - le! Ma for - ce n'est plus!

con sord.

N^o 111. "The Legend of Tsar Saltan."N^o 111. „Légende du Tsar Saltan.“

115 Andante. ♩ = 63.

Fl. picc. 3

Fl. I. *pp*

Ob. *pp*

Arpa. *p*

De la mer sort l'Oiseau-cygne, qu'illuminent les rayons lunaires.

V. I. *pp*

V. c. *pp*

C. b. *pp*

= N^o 112. "Sadko," (opening of the 2nd tableau).N^o 112. „Sadko," (début du 2^{me} tableau).

72 Andante. ♩ = 72.

3 Fl.

Ob. *pp*

Cl. (A) *pp*

Fag. *pp*

Cor. *pp*

La rive du lac Ilmen; une grande pierre blanche. Claire nuit d'été. Le croissant de la lune

Viol. II. *pp*

V. I. *pp*

V. c. *pp*

C. b. *pp*

Cl.
Fag.
Cor.

pp

à son déclin. Parait Sadko: il s'assoit sur une pierre, tenant à la main ses gousli.

Viol.
V.le.
V.c. e C-b.

pp

3 Fl.
Cl.
Fag.
Cor.
Viol.
V.le.
V.c. e C-b.

pp

[126] Allegro non troppo. ♩ = 112.

Fl.
Ob.
Cor. ingl.
Cl. (B)
Fag.

Bomeli (du dedans)

Lioubacha.

Qui frappei - ci?

Tu ver-ras si tu ouvres.

= N^o 114. "The Legend of the invisible city of Kitesh" (p. 127).N^o 114. „Légende de la ville invisible de Kitéj" (p. 127).

(Allegro. ♩ = 120.)

Fl.
Ob.
Cl. (B)
Fag.

Kouterma.

Qui nous don-ne du vin doux

est un pè - re pour

Fl. picc.
Fl.
Ob.
Cl.
Fag.

Tr-be. (B)

Kout.

nous.

Qui nous don - ne du pain Est un bon sou - ve - rain.

Viol. I e II

111

(♩ = 92)

161

No 116. "The Legend of the invisible city of Kitesh."

Nº 116. „Légende de la ville invisible de Kitéj“

167 (Moderato assai. ♩ = 92)

[illegible]

120 N^o 117. "The Golden Cockerel" (p. 315).
N^o 117. „Le Coq d'Or“ (p. 315).

(♩ = 120.) *riten. poco*

Musical score for N° 117, "The Golden Cockerel". The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Violin I and II (Viol. I & II unis.), and Violoncello (V-le.). The tempo is marked (♩ = 120.) and the performance instruction is *riten. poco*. The score shows a series of chords and melodic lines, with dynamics ranging from *dim.* (diminuendo) to *p* (piano). There are also markings for *enharmon.* (enharmonic).

N^o 118. "Snegourootchka."

N^o 118. „Sniégourotchka“

292 (Allegro. ♩ = 76)

Musical score for N° 118, "Snegourootchka". The score is for a full orchestra and includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Violin I and II (Viol. I & II). The tempo is marked (Allegro. ♩ = 76). The score shows a series of chords and melodic lines, with dynamics ranging from *mp* (mezzo-piano) to *p* (piano). There are also markings for *a piena voce* (at full voice).

Musical score for N° 118, "Snegourootchka" (continued). The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Violoncello (V.c. e C-b.). The tempo is marked (Allegro. ♩ = 76). The score shows a series of chords and melodic lines, with dynamics ranging from *mp* (mezzo-piano) to *p* (piano). There are also markings for *a piena voce* (at full voice).

Nº 119. "Snegourootchka."

Nº 119. „Sniégourootchka“

121

318 (Larghetto. $\text{♩} = 52$.)

Fl. *pp*

Cl. (B) *pp*

Su. *pp dolce a sm.*

Arpa. *p*

V. le. *pp*

O mon à mi, suis à toi.

Fl.

Cl.

Cor. II.

Timp. *pp*

Su. *pp*

Arpa.

V. le.

dans ce re-gard re-çois mon à me

Fl.

Cl. I.

Cor. I. II.

Timp.

Su.

Arpa.

Dans ce re-gard re-çois mon à

122 № 120. "Sadko."

№ 120. „Sadko“

(Andante. $\text{♩} = 52$.)

49

Fl. I. II. *pp*

Ob. I. *pp* I. II. *pp*

Cl. (B) I. II. *pp*

Fag. *pp*

Cor. I. II. *pp*

Tr. ba. I. (B) *mf* sola

Sadko.
Et _____ par-tout ou j'i-rai, dans le monde en-tier Son - - ne.

con sord.

I. div. *pp*

Viol. II. div. con sord. *pp*

V. le. *p*

V. c. pizz. *p*

C. b. pizz. *p*

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag.

Cor. I. II.

Tr. ba. I.

Sadko.

-ra haut la gloi-re de Nov - gorod. El vous mêmes marchands orgueilleux et

Viol.

V. le.

V. c.

C. b.

II. III. a 2

pp

a 2

pp

I.

II.

III.

p

a 2

pp

pp

unis.

unis.

div.

p

arco

Fl. I. *pp cresc.*

Fl. II. III. *cresc.*

Ob. I. II. *cresc.*

Cl. I. *cresc.*

Cl. II. III. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr-ba. I. *p cresc.*

morendo

Sadko.

riches Vous vien-drez sa-lu-er jusqu'à

Viol. *div. cresc.*

V-le. *cresc.*

V-c. *div. p cresc.*

C-b. *arco p cresc.*

unis.

unis.

Fl. I. *f* *dim.* *p cresc. molto*

Fl. II. III. *f* *dim.* *p cresc. molto*

Ob. *f* *dim.* *p cresc. molto*

Cl. I. *f* *dim.* *p cresc. molto*

Cl. II. III. *f* *dim.* *p cresc. molto*

Fag. *f* *dim.* *p cresc. molto*

Cor. *f* *dim.* *p cresc. molto*
a 2.

Tr. be. *f* *dim.* *pp* *p cresc. molto*

3 Tr. bni. e Tuba. *f* *dim.* *pp cresc. molto*

Sadko. *f* *dim.* *pp cresc. molto*

-ter - re Sad - ko!

Viol. *f* *dimin.* *unis.*

V. le. *f* *dimin.* *unis.*

V. c. *f* *dimin.* *p*

C. b. *f* *dimin.* *p*

f *dimin.* *p*

144 Allegro non troppo. $\text{♩} = 112$.

Ob. I.

Cl. (B)

Fag.

Cor.

I. *p*

pizz.

II. Viol.

p pizz.

V-le.

p

V-c.

p

C-b. pizz.

p

C-b.

Timp. *p*

Fl.

Ob.

Cl.

Fag.

Cor.

Viol.

V-le.

V-c.

C-b.

Nº 122. "Sadko."

Nº 122. „Sadko“

196 (Andantino. $\text{♩} = 84$.)

Ob.

pp

Cor. ingl.

pp

Cl. (A)

pp

Cl. basso (B)

pp

Cor. I. con sord.

pp

L'Indou.

Dans un de nos si - tes un ru - bis e -

V. celli.

Ob.

Cor. ingl.

Cl.

Cl. basso.

Cor. I.

L'Indou.

-mer ge - un ei - seau l'a - bi - te

V. celli.

Ob.

Cor. ingl.

Cl.

Cl. basso.

Cor. I.

L'Indou.

Au vi - sa - ge de vier - - ge. Jour et nuit il chan -

V-le.

div.

V-c.

pp

Fl. I. solo.

Cl. *dolce*

Cl. basso.

Cor. I.

L'Indou.

-te D'u - ne voit ra - vis - san - - te.

V-le.

V-c.

dim.

Ob. con sord.

Fag. con sord.

La Princesse.

Do - do, — fais do - do! Do - do, — fais do - do!

V. c. con sord.

№ 124. "The Legend of the invisible city of Kitesh."

№ 124. „Légende de la ville invisible de Kitéj."

[52] (Poco larghetto. J. = 66.)

Fl.

Ob. I.

Cor. ingl.

Cl. basso (A)

Fag.

Févronia.

le Pr. Vsevolod.

Et je t'in - strui - rai, — te con - seil - le - rai

Ah dé - li - vre moi — de mon dé - ses - poir

Arpa.

Viol.

V. le.

V. c.

C. b.

p

No 125. "The Legend of the invisible city of Kitesh" (p.392).

No 125. „Légende de la ville invisible de Kitéj“ (p.392).

Larghetto alla breve. $\text{♩} = 52$.

Cl.(A)
pp

Cl.basso (A).
pp

Fag. II e C-fag.
pp

Viol. II. con sord.
pp

V-le. con sord.
pp

V-c.I. con sord.
pp

V-c. II e C-b.
(senza sord.)
pp

= No 126. "The Legend of the invisible city of Kitesh" (p.517).

No 126. „Légende de la ville invisible de Kitéj“ (p.517).

(Moderato. $\text{♩} = 96$.)

Cor. ingl. con sord.

pp Solo dolce espr.
Cl.(B)

ppp Fag.

ppp Févronia.

Fleu - ri - rons tous pa - reils au pal-mier,

Viol. I
ppp

2 V-c.pizz.
pp

Fl. I. II.

C. ingl.

Cl. I.

Fag. b. d.

Févr.

Lys sans ta - che au par - fum très doux

Campanelli.

Viol. I.

V. la. Solo.

2 V. c. *dolcissimo* mor.

356

Fl. picc.

Fl. I. II.

Ob. I. con sord.

C. ingl.

Cl. I. II.

Fag. II.

Févr.

Com - me monte enchan - te - ments d'ir - re - els oiseaux chanteurs du ciel

Arpa I.

Arpa II en: ut, re, mi, fa, sol, la, si. *gliss*

Viol. I.

V. c. tutti arco

2 C. b. pizz.

pp

[3] (Lento. ♩ = 60)

Fl.picc. *pp dolcissimo*

Fl.I. *pp dolcissimo*

Cl.II(A) *pp dolcissimo*

Cl. basso. *ppp*

Fag. *ppp*

C-Fag. *ppp*

Piatti. *pp colla bacchetta*

Arpe. *pp glissando*

V-le. *pizz.*

V-c. *pizz.unis.*

C-b. *pp*

Fl.I. *pp*

Cl.I. *pp*

Cl.II. *pp*

Cl. basso. *pp*

Fag. *pp*

C-Fag. *pp*

Piatti. *pp*

Arpe. *(simile)*

V-le. *pp*

V-c. *pp*

C-b. *pp*

156

Larghetto. (♩ = 52) *animando pochissimo*

[illegible]

Nº 129. "Snegourotchka" (p. 350).

Nº 129., „Sniégourotchka“ (p.350).

(Andante. ♩ = 69.)

[illegible]

Nº 130. "Sadko."
Nº 130. „Sadko!“

175 (Allegro. ♩ 66)

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc(D)

Cl. (A)

Cor.

Triang. *tr.*

tr.
cresc.

Piano.

I.

Viol. *f*

II.

V-le. *f*

V.c. e C.b.

cresc. molto

Le poisson pris au filet se transforme en un lingot d'or qui scintille au soleil

Fl. picc. *f*

Fl. *f*

Ob. *f*

C. angl. *f*

Cl. picc. *f*

Cl. *f*

Fag. *f*

C-Fag. *f*

Cor. *f*

(A) Tr. b. *mf*

C-alt. (F) *mf*

Tr. b. I. *mf*

Campanelli. *f*

Triang. *f*

P. no. *ff*

Arpe. *f*

Viol. *f*

Vle. *f*

V. c. *f*

C. b. *f*

div. *cresc.*

cresc.

cresc.

cresc.

sf

Nº 131. "Sadko."

Nº 131. „Sadko.“

191 (Andante non troppo. ♩ : 84)

Cor. *f* *dim.*

(B) *f* *dim.*

Tr. bc. c. alta F. *f* *dim.*

Tr. bni e Tuba. *f* *dim.*

Timp. *tr* *f* *dim.*

Le Viregue. *f* *crese.* *f* *dim.*

Viol. I. II. *f*

V. le. *f*

Vc. e Cb. *f*

Cor. III. IV. *a 2* *mf*

Tr. bni. e Tuba. *mf*

Le Viregue *p*

Va - gues en hur - lant as - sie - gent nos ri - va - ges et blan - ches de co - lere at -

Cor. *a 2* *f*

Tr. bc. l. *f*

Tr. bni. e Tuba. *f*

Le V. *f*

- taquent nos rochers! Mais haut sur la mer planent nos rocs sauvages. E. contant leurs chants sans broncher.

Fl. picc. *ff*

2 Fl. *ff*

Ob. *ff* *dim.* *p*

2 Cl. *ff* *dim.* *p*

Fag. *ff* *p. dim.* *p.* *f*

Cor. *ff* *dim.* *f*

con sord. (B) *ff*

Tr. be. con sord. *ff*

Tr. bni. con sord. *ff*

Tuba. *ff* *dim.*

Timp. *tr*

Sopr. *f*

Alti. *ff* Hou-hou-hou-hou-hou-hou hou-hou-hou-hou-hou-hou!

Ten. *ff* Hou hou-hou-hou-hou-hou-hou-hou!

Bassi. *ff* Hou hou-hou-hou-hou-hou-hou-hou-hou-hou-hou!

I. *ff*

Viol. *ff* *dim.*

Vle. *ff* *dim.*

V. c. Cb. unis. *ff* *dim.*

trem. *ff* *dim.*

Nº 133. "The Legend of Tsar Saltan."
 Nº 133 Légende du Tsar Saltan.

102 (Maestoso. J. 63.)

Fl. picc.

ff

Fl. a 2

ff

Ob. a 2

ff

Cl(A)

ff

Cl basso (A)

ff

Fag.

ff

C-Fag.

ff

Cor.

ff

Tr-be(A)

ff

Tr-bnle Tuba.

ff

Timp.

tr

ff

Viol.le II unis.

ff

V.le.

ff

V.c.

ff

C.b.

f

Fl. picc. e 2 Fl.

Ob.

Cl.

Cl. basso.

Fag.

C-Fag.

Cor.

Tr-be.

Tr-bni.e Tuba.

Timp. *tr*

I.
Viol. div.

II.
V-le.

V-c.e C-b.

Detailed description: This is a page of a musical score for an orchestra. It contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. basso.), Bassoon (Fag.), and Contrabassoon (C-Fag.). The brass section includes Cor Anglais (Cor.), Trumpet in B-flat (Tr-be.), and Trumpet in B-flat and Tuba (Tr-bni.e Tuba.). The percussion section includes Timpani (Timp.) with a trill (tr) indicated. The string section includes Violins I and II (Viol. div.), Viola (V-le.), and Violoncello and Double Bass (V-c.e C-b.). The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Nº 134. "The Legend of the invisible city of Kitesh."

Nº 134. „Légende de la ville invisible de Kitéj."

199 (Allegro. $\text{♩} = 139$.)

Cl(B) a_2
ff marcato

Cor(F) *secco*

Tr be. a_2
marcato
(c.alta F) *secco*

Tr-bni. *secco*

Piatti.

Nº 135. "The Golden Cockerel" (p.143).

Nº 135. „Le Coq d'Or" (p.143).

(Moderato. $\text{♩} = 50$.)

C-Fag.

pp

Cor.III.IV.
mf dim.

p dim.

Tr-bni.
p dim.

p dim.

C-b. pizz.
div.
pp pizz.

N° 136. "Snegourotchka" (p. 97).

N° 136. „Sniégourotchka“ (p. 97).

Adagio. Recit.

Fl. *colla parte*

Ob. *colla parte*

Fag. *dim.*

Cor. *dim.*

Bobył.

Solo

Cadenza a piacere

Bon-nes gens. ve-nez et vo-yez tous cet-te mer-veil-le! (Sniégourotchka se montre)

Fl.

Cor.

CORO. (Tous s'approchent du tronc d'arbre)

Sopr. *Un-prin-ces-se!*

Alti. *Vi-van-te?*

in tempo

Viol.

V-le.

V.c.e C-b.

N° 137. "Servilia."

93 N° 137. „Servilia“

Fl. (Allegro maestoso.)

Ob. *pp*

Cl. (B)

Fag. *pp*

Cor.

Tigellinus.

Haine... ou puis - san - ce...

I.

Viol. II.

V-le.

V.c.e C-b.

pp

p

mf

div.

unis.

mf

Più lento. $\text{♩} = 10^{\text{a}}$ *allarg.*

I. II.

Fl.

cresc.

III.

cresc.

Ob.

cresc.

Cl.

cresc.

Fag.

cresc.

a 2

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127 Moderato assai. ♩ = 84.

8 Tr.-bni. e Tuba.

Tr.-bne. III e Tuba.

I. II. con sord. *pp*

Viol. II.

V.le. div. *pp* *sempre legato assai*

V.c. *pp*

C-b. *pp*

4 Corni.

8 Tr.-bni. e Tuba.

III. IV. con sord. *pp*

Viol. II.

V.le. *pp* *sempre legato assai*

V.c. *pp*

C-b. *pp*

4 Cor.

3 Tr.-bni. e Tuba.

I. II. con sord. *pp*

Viol. *pp* *sempre legato assai*

V.le. *pp*

V.c. *pp*

C-b. *pp*

N^o 141. "The Tsar's Bride."N^o 141. „La Fiancée du Tsar“

[50] Allegretto. ♩ = 112.

Cl.(B) *mf* *dim.*

Fag. *mf* *dim.*

Cor. *mf* *dim.*

CORO
Sopr. Alti.
Ten.
Bassi.

Sur les bords du clair ruis - seau le hou - blon vert qui grim - pe.

Sur les bords du clair ruis - seau le hou - blon vert qui grim - pe.

N^o 142. "The Tsar's Bride" (p. 247).N^o 142. „La Fiancée du Tsar“ (p. 247).

(Moderato. ♩ = 96.)

Ob. *f*

Cl.(B) *f*

Fag. *f*

Cor. III. IV. *f* a 2

Tr.-be.(C) *f*

3 Tr.-bni. *f*

Nº 143. "The Christmas Night!"
Nº 143. „La Nuit de Noël“

147

165 Adagio. ♩ = 56.

Fl. I. II.

Cl. picc. (D) *f* *dim. poco a poco*

Cl. (A) *f* *dim. poco a poco* *smorz.*

Fag. *f* *dim. poco a poco* *morendo*

f *dim. poco a poco* *morendo*

Cor. *f* *dim. poco a poco*

Celesta. *f* *dim. poco a poco*

Arpe. *f* *dim. poco a poco*

I. tutti *f* *dim. poco a poco* *Viol.*

Viol. II. *f* *dim. poco a poco* *pp*

♫ A défaut. clochettes. sur le celesta. jouer à l'octave inférieure. omettant la première note. (S. du Red.)

Fl. picc. *pp* *dim.* *smorz.*

Fl. I. II. *pp* *dim.* *smorz.*

Cor. *f* *dim. poco a poco*

Cel. *f* *dim. poco a poco*

Arpe. *f* *dim. poco a poco*

4 Viol. I. *f* *dim. poco a poco* *pp*

2 Viol. *f* *dim. poco a poco* *pp*

148 N^o 144. "Sadko" (p. 121; woodwind alone).

N^o 144. „Sadko“ (p. 121; instruments à vent seuls).

(Andante. ♩ = 72.)

Fl. *f*

Ob. *f*

Cl (B) *f* *dim.*

Fag. *f* *dim.*

I. Cor. *mf* *dim.*

III. Cor. *mf* *dim.*

Tr-be.(A) *f* *dim.*

mf *dim.*

N^o 145. "Sadko."

N^o 145. „Sadko“

242 Andantino. ♩ = 66.

Fl. *p*

Ob. *p* *dim.*

Cl (A) *pp*

Cl. basso (B) *p* *dim.*

Fag. *p* *pp*

Cor. I. III. *p* *dim.*

(A) II. IV. *p* *dim.*

Tr-be. (c-alta F) *p* *dim.*

3 Tr-bni. *p* *dim.*

Timp. tr. *pp* *tr.* *tr.* *tr.* *tr.* *tr.*

(Sadko frappe les cordes)

(Au loin. comme un echo. voix de femmes)

Sopr. *A!*

CORO (derrière la scène)

Alti. *A!*

Arpa.

V.c.

C.b. *p* *pp* *pizz.* *pp*

10 (Larghetto alla breve. ♩ = 52.)

Fl. picc.

2 Fl.

Ob.

C. ingl.

Cl (A)

Cl. basso.

(A)

Fag.

C-fag.

Cor.

Arpe.

Viol.

V. lc.

V. c.

C-b. div.

150 N° 147. "The Golden Cockerel."
N° 147. „Le Coq d'Or."

233 (Allegro alla marcia. $\text{♩} = 120$.)

Ob. ♯F
C. ingl.
Cl. (B)
Cl. basso (B)
2 Fag. e C-fag.
Cor.
I. II. (C) ♯F
Tr. be.
Tr. alto (F)
Tr. bni.
Triang. *tr*
Tamb. *f*
p cresc.

Viol. *f (détaché)*
V. le. *f (détaché)*
V. c. e C-b. *ff*

N° 148. "Russian Easter Fête" (p. 11).
N° 148. „La Grande Pâque Russe" (p. 11).
Andante lugubre. ($\text{♩} = 60$)

Ob. I.
Cl. (C)
Fag.
Cor.
Tr. be. (B)
Tuba.
Timp.
Piatti.
C. bassi.
pp
pp
mf colla bacchetta da timpano
pp
div.
pp

Nº 149. "The Legend of Tsar Saltan."

151

Nº 149. „Légende du Tsar Saltan“

129

(Moderato assai. ♩ = 84.)

Ob. *pp*

C. ingl. *pp*

3 Cl. B. *pp*

3 Tr. be. B. *pp*

con sord.

mf

La lumière augmente. Les rayons du jour perçant les brumes du matin revelent la ville de Ledenetz.

Arpa. *p*

V. c. e C. b. *pp*

Fl. *a 2*

Ob. *> p*

C. ingl.

3 Cl.

3 Tr. be.

Celesta. *mf*

Arpa.

V. c. e C. b.

Ob.
Cor. ingl.
3 Cl.
Arpa.
Viol. I.
Viol. II.
V-le.
V.c. e C-b.

No 150. "The Legend of Tsar Saltan" (p. 219).

No 150. „Légende du Tsar Saltan" (p. 219).

Fl. picc. e Fl. I.
Ob.
Cor. ingl.
3 Cl. (B)
Fag.
I. II. III. con sord.
Cor. IV. senza sord.
Triang.
Campanelli.
Celesta.
Arpa.
V-ni I. II. pizz.
V-c. pizz.
C-b. pizz.

Fl. piccolo e 2 Fl. gr.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Piatto.

Cassa.

Viol.

Viola.

V. e C-b.

colla bacchetta

10

56

Fl. *pp*

Cl. II (A) *pp*

Cor. *p*

Arpe. *p*

V. c. *mf*

C. b. *p*

Measures 56 and 57 of the musical score. The Flute and Clarinet II (A) parts have a *pp* dynamic. The Clarinet II (A) part features sixteenth-note runs with a '6' fingering. The Horns play a sustained note with a *p* dynamic. The Arpeggiated part has a *p* dynamic and includes triplet markings. The Violoncello and Contrabass parts have a *mf* dynamic, with the Contrabass part including a *p* dynamic marking.

Fl.

Cl. II.

Cor.

Arpe.

V. c.

C. b.

Measures 58 and 59 of the musical score. The Flute and Clarinet II parts continue with sustained notes. The Horns play a sustained note. The Arpeggiated part continues with sixteenth-note runs. The Violoncello and Contrabass parts continue with sixteenth-note runs, with the Contrabass part including a '5' fingering.

Nº 153. "The Christmas Night" (p. 376).

Nº 153. „La Nuit de Noël" (p. 376)

Andante, tenuto assai.

Fl. *p*

Ob. *p*

Cl. picc. (D) *dolce assai*

Cl. (A) *p*

Fag. *p*

Cor. *pp*

(Lumière rosée)

2 Viol. *p*

Viol. I. div. *p*

Viol. II. div. *p*

Vcl. div. *p*

Accelerando.

Fl. picc. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.*

Cl. picc.

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

(Un soleil rouge se montre à travers les brouillards glacés)

2 Viol. *p cresc.*

Viol. I. *div. p cresc.*

Viol. II. *p cresc.*

V-le. *p cresc.*

V.c. e C-b. *p cresc.*

Più mosso. $\text{♩} = 144. \text{♩} = 72.$

Fl. picc. *f* *dim.*
Fl. *f* *dim.*
Ob. *f* *dim.*
Cl. picc. *f* *dim.*
Cl. *f* *dim.*
Fag. *f* *dim.*
Cor. *f* *dim.*
L. II. (A) *f* *dim.*
Tr. bc. *f* *dim.*
Tuba *f* *dim.*
Timp. *f* *dim.*
(Parait le village tout illuminé de soleil)
2 Viol. *f* *dim.*
Viol. I. *f* *dim.*
Viol. II. *f* *dim.*
V-le. *f* *dim.*
V.c. *f* *dim.*
C-b. *f* *dim.*

f *dim.*
(Paraît le village tout illuminé de soleil)

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

Tr-be.

Tr-bni.
e Tuba.

Timp.

Campana. (dans les coulisses)

Viol. I. unis.

V-le.

V-c.

C-b.

pp

pp

pp

pp

p

pp

pp

pp

159

338

№ 154. „Sadko“

3 Fl. Andante maestoso. $\text{♩} = 56$.

3 Fl. Andante maestoso. Op. 56.

Ob. *mf*

C. ingl. *mf*

3 Cl. (B) *mf*

Fag. *mf* a 2

Cor. *mf*

Sadko.

Gloire au bon vieil-lard, gloire a ce bien - fai - teur

Arpe e Piano

Nº 155. „Servilia“

73

♩ : 72.

Fl. I. (Andante mistico. $\text{♩} = 69$) *riten. molto*

Fl. e. alto (F)

3 Tr. bni.

Timp. *ppp* *tr. dim.*

Le Pr. Youri. *dim. e mor.*

Ri - ches - ses et gloi - re, où les cher - cher?

V. le. div. *pp* *unis.*

V. c. div. *pp* *unis.*

C. b. *pp*

№ 157. "Antar."

№ 157. „Antar.“

Fl. Allegro. $\text{♩} = 84$

Ob. *p* *cresc.* *mf* *f*

Cl. (B) *p* *cresc.* *mf* *f*

Fag. *p* *cresc.* *mf* *f*

Cor. I. III. *p* *cresc.* *mf* *f*

Cor. II. IV. *p* *cresc.* *mf* *f*

Tr. b. (B) *p* *cresc.* *mf* *f*

Cassa. *pp* *cresc.* *mf* *f*

I. Viol. *p* *cresc.* *ff*

II. Viol. *p* *cresc.* *ff*

V. le. *p* *cresc.* *ff*

V. c. e C. b. *p* *cresc.* *ff*

Nº 158., "La Pskovitaine," 1^{er} acte.

33

Fl. Adagio.

Cor. I. II. *p*

Tr. be (H) *ppp*

Timp. *tr* *pp*

Vlassévna

Je vous par-le-rai du preux pa-la-din Go-ri-nia. du ser-pent cru-el. Tou-

Arpa. *p*

V.c. e C-b. *pp*

Fl. *lunga* *mp*

Ob. 1. *dim. e mor.*

Cl. (B) *mp* *dim. e mor.*

Fag. *pp* *poco cresc.* *mp* *dim. e mor.*

Cor. *pp* *poco cresc.* *mp* *dim. e mor.*

Tr. be. *pp* *poco cresc.* *mp* *dim. e mor.*

Timp. *mp*

-ga-ri-na, Et de la rei-ne La da. *lunga*

Arpa. *mf* *f* *dim.* *pp*

V.c. e C-b. *pizz.* *mf* *lunga*

N^o 159. "Snegourootchka" (p. 223).N^o 159. „Sniégourootchka“ (p. 223).

(Allegro moderato.)

Solo *p*

Fl. *p*

Cl.(B) *pp*

Tr-be(B) *pp*

Timp. *pp*

N^o 160. "Sadko" (p. 231).N^o 160. „Sadko“ (p. 231).

Fl. (Allegro non troppo.)

Fl. *pp*

Tr-be(B) *pp*

Les devins (mystérieusement)

Sur la mer, sur l'o-cé-an, dans une i - - le mys - té-ri-eu-se fleu-
con sord.

I. *div.* *pp*

Viol. *pp*

II. *con sord.* *div.* *pp*

V.c. *pp*

Fl. *pp*

Tr-be. *pp*

Les devins.

-rit la for-ce qui ne meurt pas. la force i - né-pui-sable

Viol. *pp*

V.c. *pp*

Ob. (Allegro. ♩ :125.)[illegible]

No 162. "The Legend of Tsar Saltan" (p 92).

Nº162 „Légende du Tsar Saltan" p. 93

III. (Andante.

Fl. (Andante.)

Cl. (A) *pp*

Fag. *pp*

Cor. I. II. *pp*

Trompe (A) *pp*

Tromb. (A) *pp*

Tuba *pp*

Viol. *pp*

Vclle. *pp*

C. b. *pp*

Sopr. *pp*

Tous sont pres-ter-nes, tous sont ep-pil-ants.

Nº 163. "The Legend of the invisible city of Kitesh".

[82] №163. „Légende de la ville invisible de Kitéj“

Allegro. ♩ = 120.

Handwritten musical score for 'Anregung 16. 120.' The score is written on ten staves. The first five staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (B). The last five staves are for instrumental parts: Violin (Viol), Viola (Vla), Violoncello (Vcl), Double Bass (C-b.), and Piano (P). The music is in 2/4 time and consists of two systems of four measures each. The first system shows the vocal parts with various notes and rests, and the instrumental parts with rhythmic patterns. The second system continues the vocal parts and shows the instrumental parts with more complex rhythmic patterns. The score is written in ink on aged paper.

164 N^o 164. "The Legend of the invisible city of Kitesh" (p.400).

N^o 164. „Légende de la ville invisible de Kitéj" (p.400).

(♩ = 92.)

Ob. *mf*

C. ingl. *mf*

Fag. II. *mf*

Cor. *mf*

III. *mf*

Kouterma.

V.-c. pizz. *mf*

Ils sont de - ve - nus sol - dats du Christ, des mar - tyrs s'en - ri - chi - ra l'ar - mée.

N^o 165. "The May Night," Act I (p.105).

[Ee] N^o 165. „La Nuit de Mai," 1^{er} acte (p.105).

Ob. (Allegretto.)

Cl. (A) *sf*

Fag. *sf*

Cor. III. IV. (D) I. II. (F)

Tr.-be. (C) *sf*

Tr.-bni. *sf*

Timp. *sf*

Kalénik. (Il frappe à la porte)

Da - me, ou - vre moi, Ou - vre!

V-ni, e Vle

V-c e C-b *sf*

Nº 166. "Snegourotchka."
Nº 166. „Sniégourotchka“

165

198 Maestoso. $\text{♩} = 69$.

Cor I. II. $\text{a } 2$

mf

Tr.-bni. *mf*

Tuba. *mf*

Ten. *f*

Hon - neur — et gloire a toi, très puis - sant — et sa - ge

Bassi. *f*

Fl. picc.

Fl. $\text{a } 2$

Ob.

Cl(B)

Fag.

Cor. I. II.

Tr.-be.(B) $\text{a } 2$

Tr.-bni.

Tuba.

Sopr.

Alti.

Ten.

Tsar! Hon - neur — et gloire a toi, très puis - sant — et sa - ge Tsar!

Bassi.

205 Andante. ♩ = 72.

1. *pp*

3 Fl. II, III. *pp*

Ob. II. *pp*

Clar. picc. (D) *pp*

2 Cl. (B) *pp*

2 Fag. *pp*

4 Cor. *pp* con sord.

I. II. (B) *pp* con sord.

3 Tr-be. *pp* con sord.

C-alta (F) *pp* con sord.

I. *pp* con sord.

3. Tr-bni. *pp* con sord.

II, III. *pp* con sord.

(Dans les airs. Nuit. Nuages epais.)

Viol. I. *p* con sord. *legatissimo*

C-b. *pp*

(Andantino. ♩ = 66.)

248

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl(A) a 2 *mf* *dim.*

Cl. basso(B) *mf* *dim.*

Fag. a 2 *mf* *dim.*

C-fag. *mf* *dim.*

Cor. *mf* *dim.*

Sopr. *dim.*

Qui y en tre n'en pour ra pas sor.

Alti. *dim.*

Arpa. *p*

I. div. *mf* *dim.*

Viol. II. *mf* *dim.*

V-le. *mf* *dim.*

Ve. o C-b. *mf* *dim.*

3 Fl. *p cresc.*

Ob. *f dim.*

C. ingl. *p cresc.*

Cl. *f dim.*

Cl. basso. *f dim.*

Fag. *f dim.*

C-fag. *f dim.*

4 Cor. *f dim.*

Tr-be.(A) *f dim.*

Tr-bni.e Tuba. *mf dim.*

Timp. *mf dim.*

Sopr. *cresc.*

-tir ja mais

Alti. *cresc.*

2 Arpe. *p unis. cresc.*

Viol. *p cresc.*

V-le. *p cresc.*

V.c.e C-b. *cresc.*

div. a 3

f dim.

dim.

cresc.

f dim.

p

FL. I. *dim.*

Ob. *dim.*

C. cor. I. *dim.*

2 Cl. *dim.*

Cl. basso. *dim.*

Fag. *dim.*

C-fag. *dim.*

Cor. IV. *dim.*

Tr-bui. e Tuba. *dim.*

CORO

S. A. *dim.*

T. Chante ses ha - bi - tants, dis leurs a - ven - tu - res.

B. *dim.*

Viol. *dim.*

Vle. *dim.*

V.c. *dim.*

C.b. *dim.*

mor.

mor.

mor.

244 (Andantino. $\text{♩} = 66$)

[illegible]

Dear Sagite, Sadko descend dans l'abîme marin

Sadno.

Sadko.

vi!

Voix de la Reine des Mers.

1. Viol. I

Viol. II

V. le.

V. c.

C. b.

Fl. (Adagio.)

[illegible]

Nº 172. "The Tsar's Bride" (p.252).

Nº 172. „La Fiancée du Tsar“ (p.252).

ob. (Moderato, ♩ = 96.)

Fl. (Moderato. 3/4)

Fl.

Cl.

Fag.

Cor.

Viol. I

Viol. II

Vla.

Vcl.

C-b.

p

f dim.

(Vivace.)

Fl. picc.

Fl. *ff* *a 2*

Ob. *f* *ff*

Cl. picc. D) *f* *ff*

Cl. A. *f* *ff* *a 2*

Fag. *f* *ff*

Cor. *f* *ff*

Tr. *f* *ff*

Tuba. *f* *ff*

Timp. *f* *ff*

Triang. *f* *ff*

Tambo. *f*

Piatti *f*

Cassa. *f*

I. *f*

Viol. II. *f*

V. lo. *f*

V. c. *f*

C. b. *f*

Fl. piece 2 Fl.

Ob. *plen. assai* Lento.

Cl. A *ten. assai*

Fag. *p* *ten. assai*

Véra.

O quel mal - heur! Oï-seau, pourquoi te tai - re? Je cherche en

Véra

vain, ne trou-ve pas ma rou-te, je ne sais plus que faire. et je m'é-ga-re.

Viol. *pp*

Vi. *pp*

V-le. *pp*

V-c. *pp*

V-c. C. b. *pizz.*

pp

N^o 175^b Another possible orchestration.

N^o 175. b. Autre orchestration possible.

Véra. Lento.

O quel mal - heur! Oï-seau, pourquoi te tai - re? Je cherche en

ten. assai

Viol. *ten. assai*

V-le. *ten. assai*

V-c. *ten. assai*

p

Cl. (A) *pp*

Fag. *pp*

Véra.

vain, ne trou-ve pas ma rou-te, je ne sais plus que faire. et je m'é-ga-re.

V-c. *pizz.*

C. b. *pp* *pizz.*

pp

(Lento mistico. ♩ = 84.)

3 Fl. *pp* *simile*

Arpa. *p*

2 Viol. soli. *p*

V-c. solo. *dolce*

3 Fl. *b*

Arpa.

2 Viol. I. *p*

V-c. solo. *pizz.*

altri V-c. *pp*

3 Fl. *b* Solo.

Cl. (C) *pp*

Fag. *p*

Arpa. *b*

2 Viol. I. *b*

V-c. *arco*

altri V-c. *mf*

3 V-c. soli. *arco*

Fl. *b*

Arpa.

3 V-c. *b*

Nº 177. "Russian Easter Fête" (p.9).
 Nº 177. „La Grande Pâque Russe“ (p.9).
 (Lento mistico. ♩ = 84.)

177

Fl. *simile*
 Cl. (C) *pp*
 I. scio *dolce*
 Arpa. *p*
 Viol. I. *div a 8. ppp*
 V. c. *pp*

Fl. *simile*
 Cl. *pp*
 Arpa. *p*
 Viol. I. *div a 8. ppp*
 V. c. *pp*

Fl. *simile*
 Cl. *pp*
 Fag. *pp*
 Arpa. *p*
 Viol. I. *div a 8. ppp*
 Viol. II. *pp*
 V. lo. *div. pp*
 V. c. arco *pp*

Viol solo

Cl. *pp*
 Fag. *pp*
 Arpa. *p*
 Viol. Solo *pp*

No 178. "The Tsar's Bride" (p. 1-2).

No 178. „La Fiancée du Tsar“ (p. 1-2).

Cl. (Allegro. $\text{♩} = 108$.)

No 179. "The Tsar's Bride."

No 179. „La Fiancée du Tsar.“

1 (Allegro. $\text{♩} = 108$.)

N^o 180. "The Tsar's Bride."N^o 180. „La Fiancée du Tsar."[2] (Allegro. $\text{♩} = 102$)

Fl. picc.

Fl. a 2

ff

Ob. a 2

Cl. (B) a 2

ff

Fag. a 2

ff

Cor.

ff

Tr.-ba. (C)

ff

Tr.-bn. e Tuba.

ff

Timp.

Viol.

ff

V.le.

ff

V.c.

ff

C-b.

ff

Nº 181. "The Tsar's Bride."

180 Nº 181. „La Fiancée du Tsar.“

[7] (Allegro. $\text{♩} = 102$)

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. *ff*

Tr. be (C) *ff*

Tr. bni. e Tuba. *ff*

Timp. *f*

Viol. *ff*

V. le. *ff*

V. c. e C-b. *ff*

Nº 182. "The Legend of Tsar Saltan."

Nº 182. „Légende du Tsar Saltan.“

[14] Moderato alla marcia. $\text{♩} = 88$.

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. *f*

Tr. be (B) *f*

Tr. bni. e Tuba. *f*

Timp. *f*

Tamb. *mf*

Piatti. *mf*

Nº 183. "The Legend of Tsar Saltan."

181

Nº 183. „Légende du Tsar Saltan“

17 Moderato alla marcia. ♩ = 88.

Fl. picc.

Fl.

Ob. a 2

Cl. (B)

Fag.

Cor.

Tr. be. (B)

Tr. bni. e Tuba.

Timp.

Tamb. 2

Piatti 2

Cassa

I. Viol. pizz.

II. Viol. pizz.

V. le. pizz.

V. c. pizz.

C. b. pizz.

182 № 184. „Légende du Tsar Saltan“

Nº 184. „Légende du Tsar Saltan.“

[26] Allegretto alla marcia. ♩ = 96.

26 Anegretto alla marcia. ♩ = 56.

Fl. picc.

Fl. a 2

Ob.

Cl. (Bb)

Fag.

Cor.

3 Tr. bni.

Tamb.

Piatti.

Nº 185. „Légende du Tsar Saltan“

Nº 185. „Légende du Tsar Saltan“

[28] Allegretto alla marcia. ♩ = 96.

Allegretto alla marcia. 2^a Fl.
Fl. picc. e 2^a Fl.
2 Ob.
2 Cl.
2 Fag. e C-fag.
Cor.
Tr. bni. e Tuba.
Timp.
Triang.
Piatti.
Cassa.
Viol. I e II unis.
V.le.
V.c. e Cb.
ff marcato

Viol. I e II unis.

marcato

marcato

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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100



1

Nº 186. "The Legend of Tsar Saltan."

183

Nº 186. „Légende du Tsar Saltan“

[34] (Allegretto alla marcia. ♩ - 96)

Fl. I
2 Cl. (B)
Fag.
Cor I II
Viol. I & II unis
V. le pizz.
V. c. e
C. b. pizz.

Nº 187. "The Legend of Tsar Saltan" (p. 306).

Nº 187. „Légende du Tsar Saltan“ (p. 306).

(Allegro tempestoso. ♩ - 132)

4 Cor.
Tr. ba. (B)
Timp.
Le Batelier.
Viol. I & II unis.
V. le.
V. c.
C. b.

qui s'en-fuit, bru - yan - te pour lais - ser sur le ri -

-va - ge - tren - te - trois pais - sants guer - riers -

(Allegro animato. ♩ = 144.)

Fl. picc.

2 Fl.

Ob.

C. ingl.

1 II

Cl. (B) III

Fag. a 2

C-fag.

a 2

3 Tr-be. (B)

a 2

Tr-bni. e Tuba

Timp.

Cassa *tr*

The orchestral introduction features a complex texture with multiple woodwinds and strings. The flute parts (Fl. picc., 2 Fl., Ob., C. ingl., 1 II, Cl. (B) III, Fag. a 2, C-fag.) play rapid, ascending and descending scales. The strings (3 Tr-be. (B), a 2, Tr-bni. e Tuba, Timp., Cassa *tr*) provide a rhythmic foundation with repeated eighth-note patterns and timpani rolls.

Les paladins.

I - ci nous en - voie un ey - gne, pour un -- châ - ti - ment ter - ri - ble.

1. Viol. *fff*

II. *ff*

V-le. *ff*

V.c. e C-b. unis. *ff*

The vocal entry of the knights is accompanied by a powerful orchestral texture. The violins (Viol. *fff*, II. *ff*) and violas (V-le. *ff*) play rapid, ascending and descending scales. The vocalists (V.c. e C-b. unis. *ff*) enter with a strong, rhythmic melody.

Nº 189. „Légende du Tsar Saltan“ (p.367)

(Allegro. ♩-132.)

Fl. pic.

2 Fl.

2 Ob.

3 Cl.

2 Fag. I.

C-fag.

Cor.

Tr-be.(B)

Tr-bni. e Tuba.

Timp.

Cassa.

Viol. I e II.

V-le.

V-c. e C-b.

Fl. picc.

2 Fl. ⁸

2 Ob.

3 Cl.

2 Fag.

C-fag.

Cor.

Tr-be.

Tr-bni.
e Tuba.

Timp.

Cassa.

Viol. I e II.

V-le.

V-c. e C-b.

Nº 190. "Ivan the Terrible," overture.
Nº 190. „La Pskovitaine," ouverture.

187

[5] (Allegro.)

Cl. I (A). Solo. *dolce*

Cl. basso (A).

Fag. *ppp*

Cor. I. *ppp*

V-le. div. *pp*

V-c. *pp*

C-b. *pp* *pizz.*

p

Nº 191. "Ivan the Terrible," overture.

Nº 191. „La Pskovitaine," ouverture.

(Allegro.)

Cl. basso (B). [12]

Cor. I. Solo *dolce*

Cor. II. III. *ppp*

Cor. IV. *ppp*

V-le. *p*

V-c. *p*

C-b. *p* *pizz.*

p

arco

Fl. *mf*
 Ob. *mf*
 Cl. (A) *mf*
 Fag. *mf*
 Cor. I. II. III. IV. *mf*
 Timp. *mf*
 Arpa. *f*
 Viol. I e II unis. *p*
 V-le. *mf*
 V-c. *mf*
 C-b. *mf*

N^o 193. "Sheherazade" (p.8).

N^o 193. "Shéhérazade" (p.8).

A (Allegro non troppo. d. = 56.)

Ob. *mf*
 Cl. (A) *mf*
 Tr. bri. e Tuba. *p*
 Timp. *p*
 Viol. I e II unis. *f*
 V-le. *f*
 V-c. *f*
 C-b. *f*

[E] (Allegro non troppo. *d.* - 56.)

This is a page from a musical score, likely for a symphony. The page is divided into two systems of staves. The top system includes staves for Flute (Fl. picc.), Flute (Fl. a 2), Oboe (Ob.), Clarinet (Cl. (A)), Bassoon (Fag.), Cello (Cex.), Double Bass (Tr. bc. (A)), Violin (V. I.), Viola (V. II.), and Cymbal (Timp.). The bottom system includes staves for Violin (V. I.), Viola (V. II.), Cello (C. b.), and Double Bass (C. b.). The music is written in G major (one sharp) and 4/4 time. The first system shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system shows a more melodic and harmonic progression. Dynamic markings such as 'ff' (fortissimo) and 'p' (piano) are present throughout the score. The page is numbered '1' in the bottom right corner.

[M] (Allegro non troppo. d. = 56)

First system of the musical score. It includes staves for Flute (Fl.), Clarinet in A (Cl.(A)), Violin I (Viol. I.), Violoncello solo (V-c. solo.), other Violoncellos (altri V-c.), and Contrabass (C-b.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include piano (p) and pianissimo (pp). The Flute and Clarinet play sustained notes. Violin I has a melodic line with slurs. The Violoncello solo part features a rhythmic pattern of eighth notes.

Second system of the musical score. It includes staves for Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Violin I (Viol. I.), Violoncello solo (V-c. solo.), other Violoncellos (altri V-c.), and Contrabass (C-b.). The key signature remains three sharps. Dynamics include piano (p), pianissimo (pp), and pizzicato (pizz.). The Flute and Clarinet play sustained notes. Violin I has a melodic line. The Violoncello solo part continues with the rhythmic pattern. The Contrabass has a low, sustained note.

Third system of the musical score. It includes staves for Bassoon (Fag. I.), Cor Anglais (Cor.), Violin I (Viol. I.), Violoncello solo (V-c. solo.), other Violoncellos (altri V-c.), and Contrabass (C-b.). The key signature remains three sharps. Dynamics include piano (p) and pianissimo (pp). The Bassoon and Cor play sustained notes. Violin I has a melodic line. The Violoncello solo part continues with the rhythmic pattern. The Contrabass has a low, sustained note.

[55] (Poco larghetto. ♩-60)

Fl. piccolo.

2 Fl. *p*

Ob. *p*

Cl. I. II. a 2 *mf*

Cl. basso. (B) *mf*

2 Fac. *p*

C-fag. *p*

8 Tr-bnl. *mf*

Timp. *p*

Le Pr. Vsévolod.

Il est temps, a - mie, sé - pa - rons nous.

8 Bassi.

Les oi - seaux — se sont tous — en - vo - lés au loin —

I. *p*

Viol. *mf*

II. *p*

V-lo. *mf*

V.-c. e C-b. *pizz.* *p* *mf*

56 (Poco larghetto. ♩-60)

56 (Poco larghetto. ♩ = 60)

Fl. picc.

2 Fl.

mf

Ob.

mf

C. ingl.

mf

Cl. I. II. (B)

mf

Cl. basso

mf

Fag. e C-fag.

mf

Cor. III. IV.

a 2

Tr. ba. I. (B)

mf

3 Tr. bni.

Tuba.

mf

8 Bassi.

Mais un seul des sol-dats fut plus clair-vo-yant

I.

mf

Viol. II.

mf

V-le. div.

mf

V-c. e C-b.

mf

Nº 198. "The Legend of the invisible city of Kitesh."

Nº 198. „Légende de la ville invisible de Kitéj“

193

62 (Poco larghetto. $\text{♩} = 60$.)

Fl. picc.

Les archers ont tiré voir-ci qu'ils sont gais

Nº 199. "The Legend of the invisible city of Kitesh."

Nº 199. „Légende de la ville invisible de Kitéj“

68 (Allegro. $\text{♩} = 120$.)

[70] (Allegro. ♩ = 120.)

Ob. a2

C. ingl. *ff*

3 Cl. a3

Fag. *f*

C. fag. *f*

Cor. *f*

Tr. ba. c. alta (F) *f*

Tr. bni. e Tuba. *f*

Viol. I. *f* *trem.*

Viol. II. *f* *trem.*

V. le. *f* *trem.*

V. c. *f*

C. b. *f*

Nº 201. "The Legend of the invisible city of Kitesh."

Nº 201. „Légende de la ville invisible de Kitěj“

[84] (Allegro. ♩ = 120.)

Ob. a2

C. ingl. *ff*

3 Cl. a3

Fag. *ff*

C. fag. *f*

4 Cor. *f*

Viol. I. *f* *trem.*

Viol. II. *f* *trem.*

V. le. *f* *trem.*

V. c. *f*

C. b. *f*

f marc.

pizz.

(Allegro alla marcia. ♩. 120.)

Fl. picc. *f*

2 Fl. *f* a2

Ob. *f*

C. ingl. *f*

Cl. (B) *f*

Cl. basso (B) *f*

Fag. a2 *f*

C-fag. *f*

Cor. *f* I. III. *f* II. IV. *marcato*

Tr-ba. c-alta (F) *f*

Timp. *mf*

Triang. *mf*

Tamb. *mf*

Viol. I. *f* pizz. *mf*

Viol. II. *f* pizz. *mf*

V-le. *f* pizz. *mf*

V-c. *f* pizz. *mf*

C-b. div. *f*

Fl. picc.

ff

2 Fl. ff

Ob. ff

C. ingl. ff

Cl (B) ff

Cl basso (B) ff

Fag. ff a 2

C-fag. ff

a 2

a 2

ff

Cor. ff

ff

I. II. (C) ff

Tr. bc. ff

c-alta (F) ff

Tr. bni. ff

e Tuba. ff

ff

a 2

a 2

Timp. ff

Triang. ff

Tamb. ff

Platti. ff

Cassa. ff

tr

tr

tr

I. ff

Viol. ff

II. ff

V. le. ff

V. c. ff

C-b. div. ff

ff

unis.

№ 204. "Snegourootchka" (p. 267)

№ 204. „Sniégourootchka" (p. 267)

(Vivace. ♩ = 160)

Fl. pice.

ff

Fl.

ff

Ob.

ff

Cl. (B)

ff

Fag. a 2

ff

4 Corni.

ff

Tr.-bo. (B)

ff

Tr.-bni. e Tuba a 2

ff

Timp.

f

Triang.

f

Piatti.

f

Cassa.

f

Viol. I e II.

ff

V.le.

ff

V.c. e C-b.

ff

173 Allegro. $\text{♩} = 66$.

Fl. picc. e 2 Fl.

Ob.

C. ingl.

Cl. picc. (D)

Cl. (A)

Fag. a 2

C-fag.

Cor. I. III.

II. IV.

(A)

Tr. be. e-alta (F)

Tr. bni. e Tuba.

Timp.

Sopr. Alti unis.

Ten. Gloi - re, gloire a toi no - tre gus - lar chan-teur!

Bassi. Gloire au chan - teur gus - lar!

Viol. I.

II.

V-le.

V-c.

C-b.

ff

177

Nº 206. "Sadko."
Allegro. ♩. = 66.

Fl. piccolo e 2 Fl.

Ob.

C. ingl.

Cl. piccolo (D)

Cl. (A)

Fag.

C. fag.

4 Cor. I III

II IV

Tr. b. (B)

C. alla (C)

Tr. b. e Tuba.

Timp.

Piatti. 3

Cassa. 3

Sopr.

Alti.

Ten.

Bassi.

Viol. I

Viol. II

Viola

Vcllo

C. b.

Lyrics (Russian):
 Glos: ...
 Alt.: ...
 Ten.: ...
 Bass.: ...

184 Allegro non troppo, alla polacca.

Fl. *a 2* *ff*

Ob. *ff* *a 2*

Cl. picc. *ff*

Cl. (A) *a 2* *ff*

Fag. *ff* *a 2*

Cor. *ff* *a 2*

Tr. be. *ff* *a 2*
(Calt. F)

Tr. bni. *ff*
e Tuba.

Timp. *f*

I. *ff*

Viol. *ff*

II. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. picc. *mf* *cresc.* *ff*

Cl. *mf* *cresc.* *ff*

Fag. *mf* *cresc.* *ff* a 2

Cor. *mf* *cresc.* *ff*

Tr. be. *f* *ff*

Tr. bni. *f* *ff*

Timp. *f* *mf cresc.* *ff*

Viol. *pizz.* *arco* *mf* *cresc.* *ff*

V. le. *pizz.* *arco* *mf* *cresc.* *ff*

V. o. *pizz.* *arco* *mf* *cresc.* *ff*

C. b. *mf* *cresc.* *ff*

Fl. picc. *ff* *a2*

Fl. *ff*

Ob. *ff*

Cl. picc. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. *ff*

(A)

Tr. ba. *ff*

Tr. ba. *ff*

Tr. bni. e Tuba *ff*

Timp. *ff*

Tenori *ff*

Bassi. Ah. chan-tez, trom-pet-tes, flû-tes, dans la nuit où point l'au-

I. *ff*

Viol. *ff*

II. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

Ti. b.

Tromb. e Tuba.

Timp.

Ten.

Bass.

Viol.

V.le.

V.c.

C.b.

po - re, Gloire! cel le qui est so - tre in - re

Fl. *picc.*
ff

Fl.
ff

Ob.
ff

Cl. *picc.*
ff

Cl.
ff

Fag.
ff

Cor. I. III.
II. IV.
ff

Tr. *be.*
ff

Tr. *bni.* e Tuba.
ff

Timp.
ff

Ten.
ff

Bassi. no - tre reine in - com - pa - ra - ble! Gloire à no - tre reine in - com - pa - ra - ble!

Viol.
ff

V. *le.*
ff

V. *c.*
ff

C. *b.*
ff

ff

Andantino, allargando assai.

Fl. a tempo I Solo

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Tr.b.(B)

Tr.b. & Tuba.

Timp.

Piatti.

Arpa. ut. re. mi. fa. sol. la. si. ut. re. mi. fa. sol. la. si.

Viol. I. V. Viol. II. V. V.le. div. V.c. gliss. C-b.

Violina solo

Fl. I.

Ob. *ten.*
pp

C. ingl. *ten.*
pp

Cl. I.

Fag. *ten.*
pp

Arpa *gliss.*

Viol. I solo.

Viol. II. *div. pizz. colla parte*

V-le. *ten.*
pp

V-c. *div. ten.*
pp

C-b. *pp*
colla parte

Fle Ob.

Fl. I. II.

Fl. e Ob.

CH(A)

Fag.

Cor. I II

III IV

Tr. ba.

Tr. ba. e Tuba

Timp.

Ten.

Bassi.

V. le.

V. c. e C. b.

dimin.

dimin.

dim.

dim.

foco a poco

dim.

dim.

fz

Fl.
Ob.
Cl.
Fag.
Cor.
Timp.
Ten.
Bassl.
V-lo.
V-c. e C-b.

mf *dim.* *poco rit.* *dim.*

FL a 2

R M. V. 233

allargando

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *mf cresc.*

Tr-be. *mf cresc.*

Tr-bni. e Tuba. *mf cresc.*

Timp. *mf cresc.*

Ten. I.
clair du glai - ve s'en - fon

Ten. II.
clair du glai - ve s'en - fon

Bassi.
de nos glai - ve s'en - fon

Vcl. *mf cresc.*

V-le. *mf cresc.*

V.c. e C-b. *mf cresc.*

[19] Allegro moderato maestoso.

Fl. picc. e

2 Fl.

Ob.

Ob. c-a.

Cl. (B)

Cl. basso (B)

Fag.

C-Fag.

Cor.

Tr. be. (B)

Tr. ba. c-a. (F)

Tr. bni. e Tuba.

Timp.

Sopr.

Alti.

Seig - neur tout puis - sant, sois nous clé - ment, oui, sois

Ten.

Bassi.

I.

Viol.

Vi.

V-le.

V-c.

C-b.

294 Andante non troppo. (♩ = 72.)

I. II. *pp* *ten. assai*

Fl. III. *pp* *ten. assai*

Ob. *pp*

C. ingl. *pp* *ten. assai*

Cl. (B) *pp*

Fag. *pp*

Du fond de la clairière marécageuse, toute fleurie, s'avance, comme sur la terre ferme, l'image du

Arpa I. *p*

Arpa II. *p*

I. II. *pp*

Fl. III. *pp*

Ob. *pp*

C. ingl. *pp*

Cl. (B) *pp*

Fag. *pp*

prince Vsevolod entourée d'une lumière dorée. Il touche à peine le sol

Arpa I.

Arpa II.

Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor.

Arpa I.

Arpa II.

I. Vcl. II.

V-le.

4 V-c. soli

div.

pp

div.

pp

div.

pp

IV. III.

pp

pp

pp

Fl.

Ob.

C. ingl.

Cl.

Fag.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

V.le.

V.c. Soli.

Fl. picc.

Cor. I.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano accompaniment, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure is marked with a piano (p) dynamic and a triplet of eighth notes. The melody is a simple, folk-like tune. The bass line provides a steady accompaniment. The piece ends with a final cadence in the 16th measure.

Fl. *p*

Ob. *p*

Cl. (B) *p*

Cl. basso (B) *p*

Fag. *p*

C. fag. *p*

Tr. bni. *pp*

Timp. *pp*

Plattl. *pp*

C-b. div. *pp* *pizz.*

Ob. I. *p*

Cl. (A) *p*

Fag. I. *p*

Sniég.

He bien pre - nez, si vous n'avez pas hon-te d'être enrichis par le malheur des autres!

I. *pizz.*

Viol. *p*

II. *pizz.*

V-le. *pizz.*

V-c. *pizz.*

C-b. *pizz.*

Fl. a 2
Ob.
Cl.
Fag.
Cor.
Triang.
Piatti.
Tam-
tam. (quasi Campana)
Arpa.
Viol. div.
V.le.
V.c. (non div.)
C-b. pizz.

218 N^o 218. „La Nuit de Mai“ (p 140.

2 Fl. picc.

Allegro vivo.
2 Fl. picc.

Ob. *mf cresc.*
Cl. (C) *mf*
Fag. *mf cresc.*
H. (F) *mf*
Cor. *mf cresc.*
Tr. (E) *mf*
Tr. (C) *mf cresc.*
Tr. bnl. *mf*
Timp.
Triang. *cresc.*
Tamburino. *cresc.*
Pia. *cresc.*
Viol. I. *mf pizz.*
Viol. II. *mf*
V. la. arco
V. lo. arco
V. c. *mf pizz.*
C. b. *mf*

№ 219. „Légende de la ville invisible de Kitéj“

(Moderato. ♩ = 92.)

142 (Moderato.
Fag. II e C-fag.

Act II. Sc. 1. Pag. II e Crag.

4 Corni.

Tr-be. (B)

8 Tr. bni.

Timp.

Ten.

Bassi.

Viol. I e II unis.

V-le.

V-c.

C-b.

Fe - dor, vi - te! Malheureux! tu tardes! Ah mais par - le: quel est ce pro-di-ge?

sf *cresc.*

144 (Moderato. $\text{♩} = 92$.)

I. II. a^2

Fl. III. f

Ob. f

C. ingl. f

3 Cl. (B) f

Fag. f

C-fag. f

Tr.-be. f

3 Tr.-bni. f

o Tuba. f

Sopr. f

Alt. f

Ten. f

Bassi. f

Viol. f

V. lo. f

V. c. div. f

C. b. f

Fe - dor! Vi - tel! Malheureux tu tardes! Ah! mais par - les tu ne peux te taire.

Nº 221. "The Legend of the invisible city of Kitesh."
220 Nº 221. „Légende de la ville invisible de Kitéj“

(Moderato. ♩ = 92.)

147

3 Fl.

Ob.

Cingl.

a2

Cl.

a2

Fag.

C-fag.

Cor.

Tr-bae.

(Tr-bae.)

Tr-bni. e Tuba.

Timp.

Sopr.

Alti.

Ten.

Bassi.

Viol. *espr.*

V-le. *espr.*

V-c. *espr.*

C-b. *espr.*

Fe - dor! Vi - te! Malheureux, tutardes! Ah! mais par - le, tu ne peux te tai-re...

Nº 222. "Snegourootchka."

Nº 222. „Sniégourootchka“

221

[54] Lento. $\text{♩} = 69$.

dolcissimo

Fl. picc. *pp*

La Fee Printemps. *pp*

Violino solo. *pp*

Snié-gourootchka,

Viol. I con sord.

Viol. I con sord.

Fl. picc.

Fl. I

Cor. I

Solo

La F. Pr.

gémisse et la dou-leur,

Viol. solo.

Viol. I

La F. Pr.

Viens me trouver

dans le val de don Ya

La F. Pr.

-ri lo.

Ap-pel-le-moi

Nº 223. "Snegourotchka."
222 Nº 223. „Sniégourotchka“.

275 Adagio. Recit.

Cor.
pp
La Fée Printemps
Violinosolo. *p* Snié-gou-rotchka, o mon enfant, qu'implo-res-

Cor. I. II. III.
La F. Pr. *pp*
-tu de moi? Dis moi quelle est ta peine? Pour l'a-pai-ser un

La F. Pr.
court instant me res-te. Voi-ci le temps où ma puissance expi-re:

La F. Pr.
A-vec le jour va com-men-cer le règne

La F. Pr.
Du dieu Ya-ri-lo, de l'é-té de flamme. Pourquoi tes pleurs et que veux-

4 Corni.
p

Nº 224. "The Legend of the invisible city of Kitesh."

223

Nº 224. „Légende de la ville invisible de Kitéj“

Lento mistico. $\text{♩} = 60$.

[3 5]

Fl.

Ob.

C. In gl.

Cl. B.

L'apparition.

Qui au-ra gou-té a no - tre pain, —

Viol. solo.

Viol. I. sul ponticello

dolce

V. le. sul ponticello

div.

Fl.

Cl.

I. II.

con sord.

Cor. III.

con sord.

L'app.

par-ti-cipe a l'e-ter-nel bon-heur —

Viol. solo.

Viol. I.

Viol. II. div. sul ponticello

V. le.

Nº 225. "Snegourootchka."

224 Nº 225. „Sniégourotchka.“

Adagio non troppo, lento e cantabile. ♩ = 72.

212

Fl. *pp*

Cl. (B) *pp*

Cor. I. II. *pp*

Le Tsar. *pp* *dolce*

Le jour brillant dé-jà dé-eli-ne et

V. la. sola. *p*

V. c. *pizz.* *pp*

Cor. I. *ppp*

Le Tsar. *ppp*

le so-leil sur la coi-li-ne dé - croît len - te-ment, pâ - lit et — meurt

V. la. *p*

V. c. *pizz.*

Nº 226. "The Golden Cockerel."

Nº 226. „Le Coq d'Or.“

La Reine de Ch.

rit. molto 163 *dolce* Lento non troppo.

Ah! — Viens, la cal - me nuit ré - pè - te la — chan - son — des cœurs en

Viol. I. & II. *unis.* *pizz.* *p*

V. la. sola. *rit. molto* *p*

V. c. *pizz.* *pp*

Allegro moderato. ♩ = 104.

Piatti. *pp*

La Reine de Ch. *pp*

fê - te. Tiens, bois ce vin tout pé-til-lant, c'est le sang — de l'O-ri-ent!

Viol. I. & II. *p*

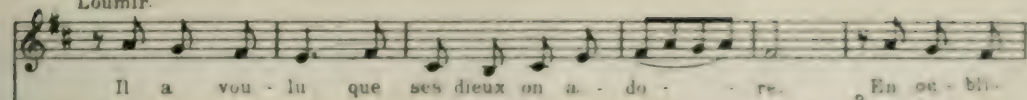
V. la. sola. *p*

V. le. altre. *csp.*

V. c. *p* *arco* *p*

[11] (Andante non troppo.)

Loumir.

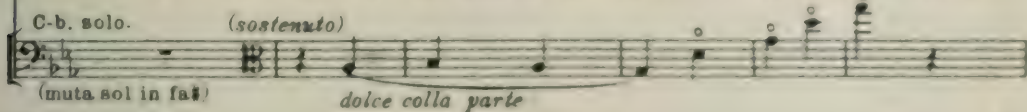


C-b. solo.

(sostenuto)

(muta sol in fa#)

dolce colla parte

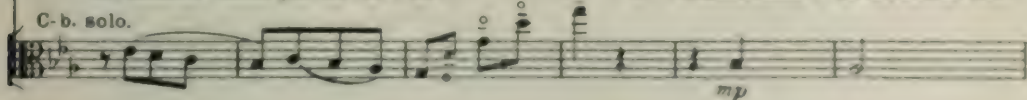


Loumir.

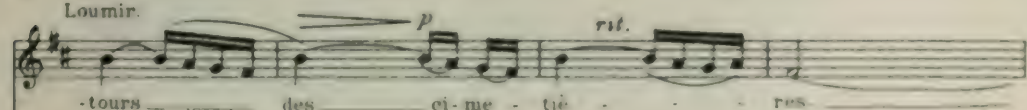


C-b. solo.

mp



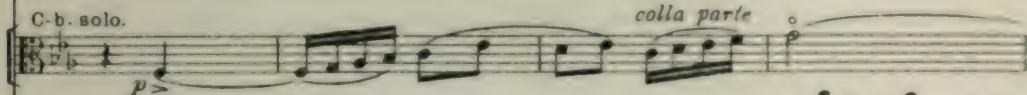
Loumir.



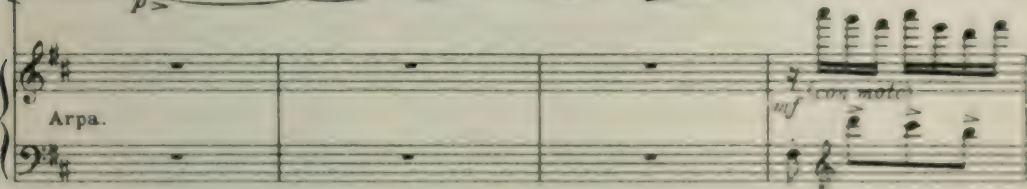
C-b. solo.

colla parte

p



Arpa.



Loumir.



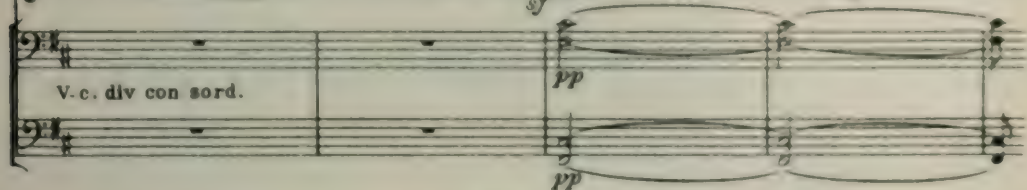
C-b. solo.



Arpa.



V.c. div con sord.



248 Andante. ♩ = 63.

Fl.
ff *p*

Ob.
ff *p*

C. ingl.
ff *p*

Cl.(A)
ff *p*

Fag.
f *p*

Cor.
f *p*

Tr-be(B)
f *pp*

Tr-bni.e Tuba.
f *pp*

Timp.
tr *p*

Du palais sort la princesse Cygne, dont la splendeur éclipse celle du soleil. Tous protègent leurs yeux de la main.

Arpa.
f *dim.*

I.
con sord.
p

Viol. II.
con sord.
p

V-le.
con sord.
p

V.c. e C-b.
con sord.
p

Fl. I. II. *dolce*

Ob. I. *dolce*

Cl. I. II. *dolce*

Fag. *dolce*

Cor. I. II. III. *pp* 3

II. III. IV. *pp* 4

III. IV. *pp* 5

La princesse Cygne

O tres grand tres sa

Arpa. *p*

Quartetto solo.

Viol. I. *senza sord.* *dolce*

Viol. II. *senza sord.* *dolce*

V. la. *senza sord.* *dolce*

V. c. *senza sord.* *dolce*

Altri. *dolce*

Viol. *pp*

V. c. e C. b. *pp*

Fl. I.

Ob. I.

I.

Cl. II. III.

Fag.

Cor. III. IV.

Cyg.

Arpa.

Quartetto solo.

Viol. I.

Viol. II.

V. la.

V. c.

Altri.

Viol. II.

V. le.

V. c. e C. b.

de - vi - ner tout seul tu dois.

pp

tr

pp

Fl. picc.

pp dolce

Fl. I.

Cl. (A)

Cl. basso (A)

pp

I.

pp

I.

pp

La Reine de Chemâkha

Mais mon cœur est — gros —

Celesta

Arpa.

Viol. solo.

dolce

Viol. I. altri.

con sord.
div. a 3

trem.

ppp

Viol. II. *trem.*

div.

ppp

V. lc.

ppp

V. c. solo.

p

V. c. altri.

C. b. o.

pp

Fl. I.

Cl. I.

Cl. II.

Fag.

Cor. I.

tu - jours, sans trê - - - - - ve.

Celesta.

Arpa.

I.

Viol.

Viol. II.

V-le.

V.c. solo.

V.c. altri.

C-b.

pp

pp

p

pp

Nº 230. "Russian Easter Fête."
 Nº 230. „La Grande Pâque Russe.”
 Sostenuto e tranquillo. $\text{♩} = 106$

231

Fl. *picc.*

Fl. *mf* *simile*

Ob. *mf* *simile*

Cl. (C) *pp*

Fag. *pp*

Arpa *p*

2 Viol. soli. *mf cantabile*

Viol. I *mf cantabile*

Viol. II. *p cantabile*

Vle. *p cantabile*

V. c. *p* *flizz.*

Fl. *picc.*

Fl. *mf* *simile*

Ob. I. *mf* *simile*

Cl. *mf* *simile*

Fag. *mf* *simile*

Arpa *p*

2 Viol. soli. *mf cantabile*

Viol. I *mf cantabile*

Viol. II. *p cantabile*

V. le. *p cantabile*

V. c. *p* *flizz.*

297

(Andante. $\text{♩} = 48$.)

Fl. picc. e Fl. I.

pp

Cl. (B)

pp

pp

Cor.

pp

III.

pp

Févronia.

Spectre. tu parais por-ter les traits de Vsé-vo-lod le che-va-

Arpa I.

pp

Arpa II.

pp

I.

div.

Viol.

pp

II.

pp

V-le.

pp

V.c. div.

pp

C-b.

pp

Fl. picc. *dolce assai*

cresc. poco

Fl. II. *dolce assai*
cresc. poco

Ob. I. II. *mf*

p cresc. poco

Cl. *cresc. poco*

Fag. *cresc. poco*
p cresc. poco
mf

Cor. *cresc. poco*
mf

Fepp.
Ber hardi!

Le Spectre

Arpa I. *ma fi an - coe po - jous*

Arpa II.

2 Viol. soli. *p cantabile ed espress.*
cresc. poco
mf

Viol. I. *p cantabile ed espress.*
cresc. poco
mf

Viol. II. *p cantabile ed espress.*
cresc. poco
mf

V.le. *cresc. poco*
divi

V.c. *cresc. poco*

C.b. *cresc. poco*
pizz.
p

234 N^o 232. "The Golden Cockerel" (p. 282).

N^o 232. „Le Coq d'Or“ (p. 282).

(Allegro assai. ♩: 132.)

Fl. picc.

consord.

pp

Tr.-bni.

con sord.

pp

N^o 233. "The Golden Cockerel" (p. 141).

= N^o 233. „Le Coq d'Or“ (p. 141).

Moderato (alla breve). ♩ = 50.

2 Fl. picc.

N^o 236. "Snegourotchka."N^o 236. „Sniégourotchka."

(Larghetto. ♩. = 52)

Fl. *pp* *smorz.*

Ob. *pp* *ppp*

Cl. I (B) *pp*

Cor. I-II. *pp* *ppp*

Timp. *pp*

Sniégourotchka.
Mer - ci — du fond du cœur pour - tant — d'ar - dent a - mour —

Arpa. *p* *pp*

Viol. I solo. *pp*

Viol. II *div. arco* *trem.* *p*

V.le. *pp*

V.c. *pizz.* *p* *pp*

2 C-b. soli. *p* *dim.*

N^o 237. "The Christmas Night" (p. 312).

Nº 237. „La Nuit de Noël“ (p.312).

237

151

Fl I
Fl II
Picc
Clar.
Bassoon
Tuba
Viol I
Viol II
Vla
Vcllo
Vc
Cb

p
mf
p

Nº 238. "The Golden Cockerel" (p. 19).

Nº 238. „Le Coq d'Or“ p. 13)

(Andante. • 72.)

Andante. 7/8

Fl. piccolo.

Fl.

Ob.

Cl. (B)

Fag.

Cor.

Viol.

Viola

Vcllo e Cb.

[29]

Fl. Moderato e maestoso.

Fl. Moderato e maestoso.

Ob.

Ob.c.a.

Cl.(A)

Fag.

Tr.be(B)

Tr.ba.ca.

(F)

Tr.bni.

Le Pr. Tokmakov.

Tsar tout puis-sant de grâ-ce.

Viol. I.

Viol. II.

V-le.

V.c.

C.b.

p

N^o 240. "The Tsar's Bride."N^o 240. „La Fiancée du Tsar."

[123]

(Allegro moderato. ♩. 112.)

Ob.

Cl.ingl.

Cl.(B)

Fag.

Cor.I.

Lioubacha.

Oui... elle est belle... rose et blanche de teint...

N^o 241. "The Tsar's Bride" (p. 210).

Nº 241. „La Fiancée du Tsar“ (p. 210).

238

(Allegro moderato. ♩ = 112.)

Fl.
 Ob.
 C. ingl.
 Cl. B.
 Fag.
 Cor.
 Lioubacha
 Ah! L'essont deux la-bas!

Nº 242. "The Tsar's Bride."

= N^o 242., „La Fiancée du Tsar.“

178 Lento. . .

F&K.

The first system of the musical score includes the following parts and dynamics:

- Flage.** (Flageolet): *p*
- Cor. I. II.** (Cor Anglais): *f*
- Tr. bc. (C)** (Trumpet in C): *f*
- 3 Tr. bni.** (3 Trumpets in B-flat): *f*
- Viol.** (Violin): *p*
- V. lo.** (Viola): *p*
- V. c. e C. b.** (Violoncello and Contrabass): *p*

Nº 243. "The Tsar's Bride."

Nº 243. La Fiancée du Tsar.

179 (Lento.)

[illegible]

140

Andante, molto sostenuto. ♩. 69.

Fl. *a 2*
 Ob.
 Cl. (B)
 Cor. I.
 Timp.

p *f* *p* *f* *mf* *mf*

Koupava.

Vous. a - beil - les aux ai - les d'or

Viol. II.
 Viol. div. VI.
 V-le.

p *sf* *p* *sf*

Fl.
 Ob.
 Cl.
 Fag.

p *sf*

Cor.
 Tr. (B)
 Tr. b. et Tuba.

p *cresc.* *molto* *f* *sf* *sf* *sf*

Timp.

Koupava.

Quittez pour moi vos ru-ches.

Viol. II.
 V-le.
 V. c. e C. b.

p *mf* *cresc.* *mf* *cresc.* *sf* *sf*

313 Nº 245. „Sniegourotchka.“
(Andante. $\text{♩} = 69$)

Fl. picc.

Fl. a 2 *dim.*
 Fl. ff
 Ob. a 2 *dim.*
 Cl (B) ff
 Fag. a 2 *dim.*
 Cor. I. III. ff
 II. IV. ff *dim.*
 Tr. bc. (B) ff
 Tr. bn. & Tuba. ff dim.
 Timp. f
 Camp. f
 Triang. p

Un rayon brillant perce les brume matinale et tombe sur Sniegourotchka.

Arpa. ff *dim.* ff *dim.*
 Viol. I. fff *dim.* fff *dim.*
 Viol. II. fff *dim.* fff *dim.*
 V. le. fff *dim.* fff *dim.*
 V. & Cb. ff *dim.* ff *dim.*
 pizz. p *pizz.* p *pizz.*
 arco ff *arco* ff *arco*

[225] (Lento. ♩: 60.)

3 Fl. *dim.* *ppp*

Ob. con sord. *dim.* *ppp*

Cl (A) *dim.* *delce*

Cibasso B *dim.*

Fag. con sord. *dim.*

III. III. *dim.*

Cor. *dim.*

IV. *dim.*

Tr. ba (B) *dim.*

Tr. ba I. II. *dim.*

Timp. *dim. assai perd*

Servilia. *très bas*
Par-don-ne moi, pardon-ne moi, o ten-tateur des â-mes.

I. *ppp*

Viol. *div.* *ppp*

II. *ppp*

V. le. *ppp*

V. c. *sf* *pizz.* *pp*

C. b. *dim. assai*

f dim. assai

Fl. *pp* *I. II. ppp*

Ob. *pp* *smorz.*

Cl. *pp* *smorz.*

Fag. *pp* *smorz.*

Serv. *pp* *smorz.*

car je pardonne à mon pire en-ne-mi. — sul G *ppp smorz.*

Viol. *div.* *ppp smorz.*

V. le. *pp* *smorz.*

V. c. *pp* *arco div.* *ppp smorz.*

Nº 247. "The Tsar's Bride."

Nº 247. „La Fiancée du Tsar."

243

(Adagio.)

205

Fl.
Ob. *pp*
Clar. (B)
Fag.
Arpa.
I. div. con sord.
Viol. I *pp*
Viol. II *pp*
V-le. *pp*
V-c. *pp*

pp dim
pp dim
pp dim
pp dim
pp

ppp
ppp
ppp
ppp

Nº 248. "Russian Easter Fête."

Nº 248. „La Grande Pâque Russe."

(Andante lugubre. $\text{♩} = 60$.)

Fl.
Cl. (C)
Cor.
Tr-be. (B)
3 Tr-bni.
Tuba.
Viol. I *pp*
Viol. II *pp*
V-le. *pp*
V-c. *pp*

pp cresc
pp cresc
pp cresc
pp cresc
pp
pp
pp
pp

ff dim
ff dim
f dim
f dim
f dim
f dim
f dim
f dim

pp
pp
pp
pp
pp
pp
pp
pp

Fl. *pp*

Cl. *pp* I. Solo *mf*

Cor. *pp*

Arpa. *pp* *glissando lento* 15

I. div. 8

Viol. *pp* trem.

H. div. 8

pp trem.

V-le. div. trem.

pp

V-c. div. a 3

pp trem.

Cl. poco acceler.

Arpa. 15

Viol. 8

V-le.

V-c.

Nº 250. "The Legend of the invisible city of Kitesh"
248 Nº 250. „Légende de la ville invisible de Kitéj“

Allegro. $\text{♩} = 138$.

162

Fl. *ff* *dim.* *pp*

Ob. *ff* *dim.* *pp*

Cl./B. *ff* *dim.* *pp*

Fag. *ff* *dim.* *pp*

C-fag. *ff*

Cor. *ff* *dim.* *pp* *mor.*

(B) *con sord.* *pp* *dim.*

Tr.-ba *con sord.*

Timp. *f*

3/4 Piatti. *colla bacchetta* *pp*

L'adolescent. *f*

Com - me monte au ciel le tour-bil-lon! La pous-siè-re voi-le le so-leil.

I. Viol. *ff* *dim.* *pp*

V-le. *ff* *dim.* *pp*

V.c.e. *ff* *pp*

C.b. *ff* *pp*

Nº 251. "Spanish Capriccio."

Nº 251. „Capriccio Espagnol.“

S

$\text{♩} = 68$.

Fl. picc.

delcissimo

Fl. *p*

Ob. I. *pp*

Triang. *ppp*

Arpa. *mf*

Violino solo. *mf*

V.c. pizz. *f*

Flag. *p*

264 (Allegro non troppo. $\text{♩} = 112.$)

Ob. I. Solo. 3 II. Solo. 3

Cl. (A) pp

3 Tr. (dans les coulisses)
acc. nord. f I. (B) 3

Timp. ppp

I. Viol. p trem. pp trem. p

II. Viol. p trem. pp trem. p

V-le p

V-c. e C-b. ppp

Ob.

C. ingl. Solo 3 dim.

Cl.

Tr-ba. II (B)

Tr-ba. e-alta (F)

Timp. f

Viol. p pp

V-le pp p pp

V-c. e C-b. pp p pp

No 254. "The Tsar's Bride" (p. 246-247).

Nº 254. „La Fiancée du Tsar“ (p. 246-247.)

(Moderato. ♩ = 96.)

(Moderato. 1/2 = 60)

Fl. a2

Ob.

Cl. (B)

Fag.

Cor. I, III.

II, IV.

Tr. ba. I (C)

Tr. bni. I, II.

Arpa.

I.

Viol.

II.

V. le.

V. c.

C (Andantino, poco animato.)

N^o 256. "The Tsar's Bride."

N^o 256. „La Fiancée du Tsar."

102 Molto andante. ♩ = 60.

Marfa
A Nov-gorod dans un jardin su-per-be, sous les om-brages nous vivions, en-semble

(Andante. $\text{♩} = 92$.)
stringendo poco a poco

Fl. a 2

Ob. *pp* *cresc.* *p*

Cl. (A) *pp* *cresc.* *p*

Fag. *pp* *cresc.* *p*

Cor. III. IV. *pp* *cresc.* *p*

Vcl. *pp* *cresc.* *poco* *a*

V-le. *pp* *cresc.* *poco* *a*

Solo *pp* *cresc.* *poco* *a*

V-c. *pp* *cresc.* *poco* *a*

altri *pp* *cresc.* *poco* *a*

C-b. *pp* *cresc.* *poco* *a*

pp *cresc.* *poco* *a*

Fl. picc.

Fl. *mf* *cresc.*

Cl. *mf* *cresc.*

Ob. *mf* *cresc.*

Fag. *mf* *cresc.*

Cor. *mf* *cresc.*

3 Tr. bni. *p* *cresc.*

Vcl. *poco*

V-le. *poco*

Solo *poco*

V-c. *poco*

altri *poco*

C-b. *poco*

poco

N^o 258. "Mlada," Act III.

Nº 258. „Mlada,“ 8^me acte.

12 Moderato, poco acceler.

Fl. picc.

Fl. II.

Fl. c-alto (G)

CL. II. (A)

CL. III (A)

Fig. III.

pp dolcissimo

(non staccato)

pp

16 Viol. I div.

(non staccato)

pp

poco crema.

poco cresc.

(non stacc.)

pp

poco cresc.

16 Viol. II div.

(*non succ.*)

pp poco cresc.

12 V.C. div.

pp

D133.

росо стес.

p

poco cresc.

* C. b. div.

arco

pp

poco cresc.

Fl. picc.
cresc. poco *molto cresc.*

Fl. I.
pp *molto cresc.*

Fl. II.
cresc. poco *molto cresc.*

Fl. c-alt.
cresc. poco *molto cresc.*

Cl. I (A)
pp *molto cresc.*

Cl. II.
cresc. poco *molto cresc.*

Cl. III.
cresc. poco *molto cresc.*

Fag. I.
molto cresc.

Fag. II.
mp cresc.

Fag. III.
mp cresc.

3 Cor. (E)
pp cresc. poco *pp* *cresc. molto*

Tr-ba. picc. (D)
pp cresc.

Tr-ba. c-alta (E)
pp cresc.

Tuba.
pp cresc.

8
Viol. I.
cresc. *stacc.* *8*

Viol. II.
p cresc. *stacc.*

12 V.le div.
cresc. *stacc.* *f cresc. molto*

V.c.
p cresc.

C-b.
p cresc.

Con moto.

Fl. picc.

Fl. I. II.

Fl.c-21

02

Ob. c. 21

C1

C1 X

C1 1

St. Louis

3 F

Сог. (2)

Tr-63, p1

Tr ball

Table 2

Tr-bnle

Case

Tr

P18

8 A

15

V. 10

10

H M V 233

F1.1.

This image shows a page from a musical score, likely for a symphony or concert band. It contains ten staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). The key signature has one flat (B-flat), and the time signature is 4/4. The instruments listed are:


- Fl. I.
- Fl. II.
- Fl. c-alto (G)
- Ob. I.
- Ob. II.
- Ob. c-alto.
- 3 Clar. (B)
- 3 Fag.
- 3 Cor. (F) con sord.
- Tr.-ba. picc. (Es)
- Tr.-ba. II (B)
- Tr.-ba. c-alta (F)

The score is written in a traditional format with a large initial rest followed by the main melodic and harmonic material. The bottom of the page shows the beginning of the next system.

Voix des esprits lumineux (derrière la scène)

Coro.12 - 16 Soprani.

Coro.12-16 Soprani.



O Ya-ro - mir! Pour toi bien - tôt - son-ne-ra l'heu-re...

Poco acceler.

Fl picc.

[illegible]

Fl. picc.

smorz.

Fl. I.

*dim.**smorz.*

Fl. II.

*dim.**smorz.*

Fl. c. alto.

Cl. III. *mf dim.**smorz.**smorz.*

Cl. basso.

smorz.

8

Viol. I.

*mf non stacc. dim. assai**pp**mf non stacc. dim. assai**pp**mf non stacc. dim. assai**pp**mf non stacc. dim. assai**pp*

Viol. II.

*mf non stacc. dim. assai**pp*

1. 2. 3. 4. P.

*mf non stacc. dim. assai**pp*

5. 6. 7. 8. P.

*mf non stacc. dim. assai**pp*

1. 2. 3. 4. P.

*non stacc. dim. assai**pp*

5. 6. P.

*non stacc. dim. assai**pp*

V-c. 1. 2. P.

3. 4. P.

pp

C. b.

(4)

pp

Nº 260. "Sadko."

Nº 260. "Sadko."

Andantino. $\text{♩} = 66$.

105

ppp
3 Fl.
ppp
2 Ob.
ppp
3 Cl. (A)
ppp
2 Tr. bc. (A)
pp
Piatti
pp

La Reine des Mers.

Vol - kho - va - ain - si - Ton n'appelle de sous la princesse, la - file de roi de la

Arpe.
pp gliss.
pp
Viol. I 1. 3. 5 P.
div.
pp 2. 4. 6 P
pp
div. 1. 3. 5 P
pp
Viol. II 2. 4. 6 P
pp
V. le. con sord.
pp
V. c. con sord.
pp

119

119

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cor. ingl. *pp* *cresc.*

Cl(A) *pp* *cresc.*

Fag. *pp* *cresc.*

C-fag. *pp* *cresc.*

Cor. *pp* *cresc.*

Tr-be. *pp* *cresc.*

Tr-bni. *pp* *cresc.*

Tuba. *pp* *cresc.*

Timp. *pp* *cresc.*

Piatti e Tam-tam. *pp* *cresc.*

div. I. *pp* *cresc.*

Viol. II. *pp* *cresc.*

Vle. div. *pp* *cresc.*

V.c. *pp* *cresc.*

C-b. *pp* *cresc.*

pp *cresc.* *ff*

52 (Allegro risoluto.)

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. *ff*

Cl. A) *ff*

Fag. *ff* a 2

Cor. *ff*

Tr. ba. (A) *ff*

Tr. ba. e Tuba *ff*

Timp. *ff*

Triang. *ff*

Tamb. no. *ff*

Piatti *ff*

Cassa. *ff*

Viol. I. *ff*

Viol. II. *ff*

V. le. *ff*

V. c. *ff*

C. b. *ff*

ff

Fl. (Allegro.)
Ob. a 2 *cresc.*
Cl.(A) *cresc.*
Fag. *cresc.*
cresc.
Cor. 2 *p cresc.*
Tr. bni. *p*
Polkân
 Nous ne som - mes pas en nom - bre!

I.
Viol. *cresc. molto*
II. *cresc. molto*
V. le. *cresc. molto*
V. c. *cresc. molto*
C. b. *cresc. molto*
cresc. molto **sf**

= Nº 264. "Pan Voyevoda," introduction (p. 3).

Nº 264. „Pan le Voievode," introduction (p. 3).

(Allegretto. ♩. = 52.)

oon sord.
Cor. *pp ten. assai*
pp
V. le. div.
pp sempre legato assai
V. c. div.
pp

1

Cor. ingl.

Cor. ingl.

pp

CL I (A)
Fag.
Cor.
Vle.
V.c.

Ob. con sord.
pp *ten. assai*
Cor. ingl.
Cl.
Fag.
Cor. I, II
Viol. II. *ten. assai*
div.
Vle. *pp sempre legato assai*
V.c.

Fl. I.
Ob.
Cor. ingl.
Cl.
Cor.
Viol. II
Vle.
V.c.

Fl. *pp*

Cl. A *pp*

Cl. basso (A) *pp*

Fag. *pp*

Cor. IV. *pp*

I. *p*

Viol. II. *p*

V-le. *p*

V-c. *p*

C-b. *p*

8:

8:

№ 266. "The Legend of Tsar Saltan."

№ 266. „Légende du Tsar Saltan."

263

128 (Moderato assai. ♩ = 84.)

№ 267. "The Legend of the invisible city of Kitesh" (p. 488).

№ 267. „Légende de la ville invisible de Kitéj" (p. 488)

(Moderato. ♩ = 84.)

[33] (Allegretto mosso. $\text{♩} = 126$.)

Cor. ingl.

Cor. I. II. III.
con sord.

pp

Alt. Coro (dans les coulisses) La tempête commence.

Grande et souf - fle. tour - bil - lon. cou - vre de tes blancs flo - cons

Arpa (chaises ébranlées)

I.
Viol.
II. b.
div.
V. le.
div.
C. b.

Cor. ingl.
Cl. b.
Cl. II. (A)
Cor. I. II. III.
Alti.
Tous les chô - nes. les sa - - pins. —

Arpa.

Viol.
V. le.
C. b.

43 (Allegretto mosso. $\text{♩} : 126$)

Fl. picc.

Fl. a 2

Ob. a 2

Cl. I. (B)

Cl. II (A)

Fag. a 2

f

mf

Cor.

Tr. ba. (B)

Tr. bni. e Tuba.

Timp.

mf

f

Arpa harpe écossaise

f

(La scène découvre de nuages, furieuse tempête; nuit.)

Viol. I.

Viol. II

Viol. III

Viol. IV

C. b.

f

mf

f

Fl. picc.

Fl. a 2

Ob.

Cl. I. (B)

Cl. II. (A)

Cor. a 2

Tr. be. (B)

Tr. bni. e Tuba.

Timp. *tr*

Arpa.

Viol.

V. le.

V. c.

C. b.

Nº 270. "Mlada" (p. 166).

Nº 270. "Mlada" (p. 166).

3 Fl. *tr.* *a.* *tr.* *a.* *tr.* *a.* *tr.* *a.*

Ob. *mf*

Ob. c. alto. *f*

Cl. I. II. *a2*

Cl. III. *f*

Cl. basso. (B) *f*

Fag. *f*

C. fag. *mf*

Cor. *p* *dim. e smorz.*

Triang. *tr.* *p* *dim. e smorz.*

Alti.

Ten. Gloire a Ya-ro-mar, no-tre prin-ee sa-bli-mel

I. *pizz.*

Viol. II. *f pizz.*

V. le. *pizz.*

V. c. *pizz.*

C. b. *pizz.* *mf*

268 N^o 271. "The Golden Cockerel."

N^o 271. „Le Coq d'Or.“

125 (Moderato. $\text{♩} = 100.$)

Ob.
Cl. (A)
Fag.
Cor. I.
V. le. divise a. 4.
V. c. divisi a. 4.
C. b.

N^o 272. "The Legend of Tsar Saltan" (p. 179).

N^o 272. „Légende du Tsar Saltan“ (p. 179).

(Maestoso. $\text{♩} = 63.$)

Fl. picc.
Fl.
Ob. I.
Cl. (A)
Cor. I. II.
Viol. I.
Viol. II.
V. le. div.
V. c. pizz.
C. b.

(Moderato assai. $\frac{3}{4}$.) 33.)

This is a page from a musical score, likely for a symphony. The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). The instruments listed on the left side of the page are:

- Fl. piccolo
- Fl.
- Ob.
- Cor. ingl.
- Cl. (B)
- Cl. basso (B)
- Fag.
- Cor. I, II, III, IV
- Tr. bni. II, III, e Tuba.
- Timp.
- I.
- VI. I.
- II.
- V. le.
- V. c.
- C. b.

The score is divided into two systems, each with a repeat sign at the beginning. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and strings in the lower staves.

165 (Moderato assai. $\frac{d}{f} = 63$.)

Fl. *ff stacc.*

Ob. *ff stacc.*

Cor. ingl. *ff*

Cl. (B) *ff*

Cl. basso (B) *ff*

Fag. *ff* a 2

Cor. I. II. *ff*

III. IV. *ff*

Tr. bc. (B) *f*

Tr. bn. e Tuba. *f*

Timp. *tr* *f*

Viol. *f* *div.* *sempre stacc.*

V. le. *f*

V. c. *f*

C. b. *f*

Nº 275. „Pan le Voïevode“

128 (Larghetto. ♩. : 76.)

Fl. I.

Fl. I.

Ob. I.

Fag. *f* cresc.

Cor.

Camp.

Yuliana

Arpa.

Viol. I.

Есть у нас одна мечта
C'est une idée

quasi trillo

2 Fl. picc. *f*

Fl. I. *ff*

Ob. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. *ff*

3 Tr. bni. *ff*

Camp. *f*

Triang. *tr* *f*

oui.

Arpa. *ff*

I. *ff*

Viol. *ff*

II. *f*

V. le. *f*

V. c. C. b. *ff*

N^o 276. "The Christmas Night" (p. 310).N^o 276. „La Nuit de Noël" (p. 310).

(Allegro assai. ♩ : 168.)

Fl. I.

p

Cl. (A)

pp

Fag.

pp

Cor. I. II.

pp

I. div.

pp

Viol.

II. div.

pp

V. le.

pp

sul D

V. c.

mf *glissando (sans harmoniques)*

C. b.

pp

N^o 277. "Snegourotchka."N^o 277. „Sniegourotchka.“

45 Adagio. ♩ = 50.

Cor. I.

Sniég.

soir. le soir je chante - rai - Je chante-rai pour é-gay-er la so-li - tude

Viol. I. *pp*

Viol. II. *pp*

V-le. *pp*

V-c. *pp*

C-b. *pizz.* *pp*

Poco più animato.

Fl. I. *poco rit.* *dolce*

Cor. I.

Sniég.

les plus gais de mes re - frains. Le beau Lel me les ap - pren - dra.

Viol. *pp*

V-le. *pp*

V-c. *pp* *pizz.*

C-b.

Fl. *pp*

Ob. *pp*

Cl. B. *pp*

Fag. *pp*

Cor. II. *pp*

Loubava. *p*

V.-o. e C.-b. *pizz.*

Ai - de - moi, Sei - gneur qui es au

pp

Fl. *poco cresc.*

Ob. *pp poco cresc.*

Cl. *poco cresc.*

Fag. *poco cresc.*

Cor. *pp poco cresc.*

Timp. *ppp*

Loubava. *poco cresc.*

ciel! O pre - serve in - tac - te sa - te - te mi.

Viol. *pp*

V.-le. *pp*

V.-o. e C.-b. *arco*

pp

poco cresc.

pp poco cresc.

poco cresc.

(Allegretto capriccioso.)

Fl. I. string.

Cor. I.

Sniég. *pp*

Voi-là mon rêve et mon bon-heur, je ne puis vi-vre sans chan-sons.

I. *pizz.* *arco*

Viol. *pp* *pizz.* *arco*

V-le. *pp* *pizz.* *arco*

V-c. *pp* *pizz.* *arco*

pp

[48]

Fl. I. Vivo.

Cl(A) *p* *f* *p cresc.* *f* *a2*

Fag. *p* *a2*

Cor. I.

Sniég. *f*

Chan-ter, voi-là mon seul bon-heur, ma joi - - e!

pizz. *arco*

Viol. *p* *pizz.* *f* *arco*

V-le. *p* *pizz.* *f* *arco*

V-c. *p* *pizz.* *f* *arco*

C-b. *f* *arco*

(Larghetto assai. ♩ = 60)

277

R. M. V. 383

Fl. *espr.*
 Op.
 Cl.
 Fag.
 Marfa.
 -ler là - bas ce grand nu -
 Arpa.
 Viol.
 V-le.
 V-c I.
 V-c II e C-b.

Fl.

Ob.

Cl.

Fag.

Cor.

Marfa.

-age pa - reil a deux cou - ron - nes

Arpa.

Viol.

V.le.

V.c.I.

V.c.II e C.b.

ASSONATO.

Fil II III.

C. ingl.
Cl. H. III. (A)
Fag. I.
p
poco cresc.

La Pr. des Mers.
Et sous les ri - ves es-carpées je dor-mi - rai près de l'ai-me. Fi - dèle a mon a-mour jusqu'

I. div.
Viol. II
V-le.
V-c.
p
poco cresc.

Allargando.

314. Allargando.

Fl.

C. ingl.

Cl.

Fag.

Cor. I. II.

Tr.-bnf.

La Prd.M.

à la fin des temps. Oh! tes chants di - vins ont séduit mon cœur, ra - vi mon âme

Vcl. e C-b.

Vcl.

Vla.

[illegible]

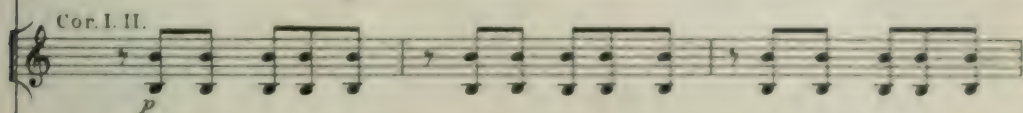
N^o 283. "The Tsar's Bride."N^o 283. „La Fiancée du Tsar."

169 (Larghetto. ♩ = 92)

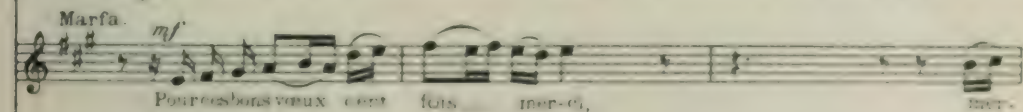
Cl. (A)



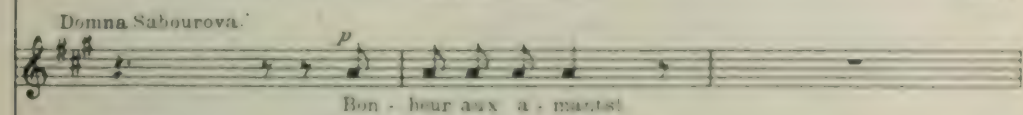
Cor. I. II.



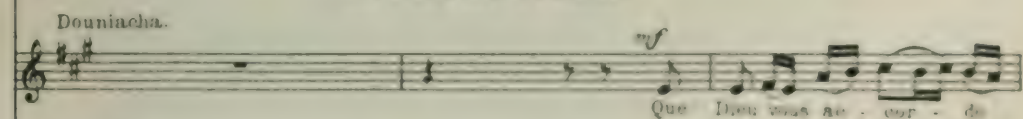
Marfa.



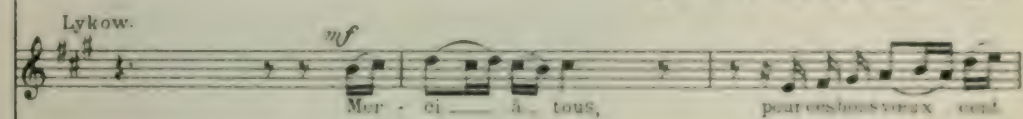
Domna Sabourova.



Douniacha.



Lykow.



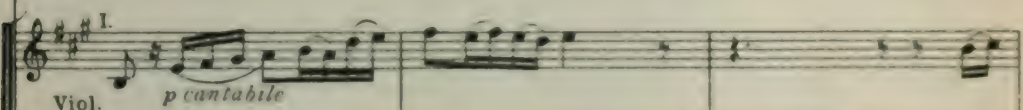
Grigory.



Sabakine.

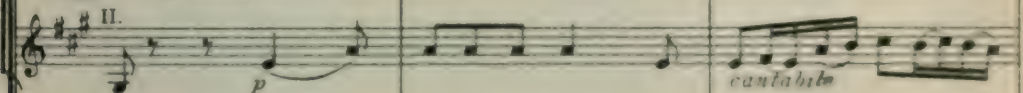


I.



Viol.

II.



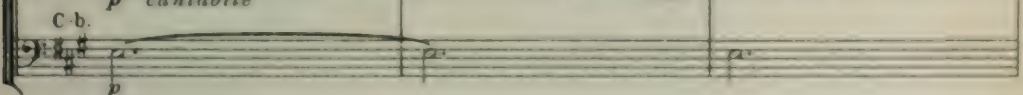
Vle.



V.c.



C.b.



Ob. *p dolce*

Cl. (A) *p dolce* *pp*

Fag. *pp* *p dolce*

Cor. I. II.

M. *-ci a tous!*

S. *Bon-heur aux a mants!*

D. *joie! So-yez heu-reux. toujours u-nis.*

L. *fois mer-ci.*

Gr. *-heux a-mants! Soyez heureux, que Dieu vous*

S. *trè - - ve. Dieu vous ac-corde bon-heur et san-té,*

Viol. *div.*

V-le. *div.*

V-c.

C-b.

Fl. II.

Ob.

Cl. A.

Fag.

Cor.

H. IV.

Triang.

M.

D. Mer-ci, mer - ci pour vœux bien - veillants!

L. soyez heu-reux. vi-vez bien vieux:

Gr. mer-ci a tous!

S. don - ne de vi-vre tresvieux!

Coro.

Sopr. e Alt.

so - yez heu - reux!

Noble I. van Serghieyevitch bondeura

Arpa.

Viol.

V-lo.

V-a.

C-b.

Fl. picc.

Fl. I.

Fl. II.

Ob.

Cl. (A)

Fag.

Cor. I. III.

Cor. II. IV.

Tr-be. (C)

Triang.

Coro.

Arpa.

Viol.

V-le.

V-c. e C-b.

toibonheurà toi a ta bel - le. Toujours a mou-réux, sans aucun sou-ci.

Fl. picc.

Fl. I.

Fl. II.

Ob.

Clar.

Fag.

Cor. III.

H. IV.

Tr. he.

Tr. horn & Tuba.

Triang.

Sabakine

Coro.

Arpa.

Viol.

V-le.

V-o.e C-b.

que les jours heu-reux soient pour vous rom-breux.

26

Fl. II.

Ob.

Cl. (A)

Fag.

Cor. III.

H. IV.

M.

Sob.

D.

L.

Gr.

S.

Viol.

V-le.

V-c. e C-b.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Bon - - - heur!

Joie - san - - - te!

Dieu vous gar - - - de!

Dieu vous bé - - - ni - - - ra!

Dieu vous don - ne joie, - - - san - té!

Dieu vous don - ne joie, san - - - té!

p

cresc.

p

cresc.

p

cresc.

p

cresc.

108 (Adagio. ♩ = 44)

Solo

Ob. *dolcissimo*

Maria *dolcissimo*

Al. quels jours heureux que nous e - tons gais, quand chaque

Viol. II. *con sord.*

V. le. *pp* *con sord.*

pp (senza sord.)

V. c. solo. *dolce*

altri V. c. *con sord.*

pp

M.

ar - bris-seau sin-cé-ment ver-rais- quand les che-veux sont

M.

son - blait nous sé-rier de te - la - ses pro-tec-teurs.

135 (Andantino. $\text{♩} = 76$.)

Cor. ingl.

pp

Cl. basso (A)

pp

Fag.

Tamburo

ppp

Tamb. no.

La Reine de Chemakha.

dolce

Vient-on l'attendre à la fe - nè - tre. l'œil at - ten - tif, le cœur trem -

Arpa. *pp*

I.

*pizz.**pp*

Viol.

II.

pp

V-le.

pizz.

V-c.

dolcissimo

C-b.

pizz.

Fl. I. *pp* *dolcissimo*

Ob. I. *pp*

C. ingl.

Cl. (A) *pp*

Cl. basso (A) *pp*

Fag.

Tamburo.

Tamb. no.

L. Rd. Chem.

-blant? A pei-ne la-ton vu pa-rai-tre, sa-t-on charmer li-cieux a-mant?

Arpa.

Viol. *pizz* *div*

V.le.

V.c.

C.b.

290 N° 286. "The Tsar's Bride."
 N° 286. „La Fiancée du Tsar“
 (Lento. ♩ = 63.)

81 I. *acceler. poco a poco*

Fl. I. *mf espress. assai* *a 2* *ft en. assai* *cresc.*

Ob. I. *mf espress. assai* *a 2* *ft en. assai* *cresc.*

Cl. (B) *mf* *f* *cresc.*

Fag. *mf* *f* *cresc.*

Cor. I. *mf* *ft en. assai* *cresc.*

III. IV. *mf* *cresc.*

Tr. be. (C) *mf* *cresc.*

Tr. bni. *mf* *cresc.*

Lioubacha. (Elle pleure)

Ah! tout pour toi. oui, tout pour toi!

I. div. *mf espress. assai* *largamente* *cresc.*

II Viol. div. (non div.) *f* *cresc.*

V. le. *mf* *f* *cresc.*

V. c. I. *mf* *f* *cresc.*

V. c. II e C. b. *mf* *f* *cresc.*

Fl. *riten. poco a poco*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr. be. *f*

Tr. bni. *f*

Cello *p* *dim.* *ppp*

A - lors je suis tra - hi - é

Viol. *ff* *p* *dim.* *ppp*

Vle. *ff* *dim.* *p* *dim.* *ppp*

Vel. *ff* *dim.* *p* *dim.* *ppp*

Ve. H. e C. b. *ff* *dim.* *p* *dim.* *ppp*

16 (Allegro moderato.)

Cl. (A)

Fag. I.

pp

Le Printemps.

Dans ces fo-rêts ou l'ombre est é-ter-nel-le. au plus pro-fond des

V-c.e C-b. *pizz.*

pp

Cl.

Fag. I.

Le Pr.

bois toujours gla-cés, le père en son pa-lais re-tient ma fil-le: je la voudrais heu-

Viol.

sf

colla parte

pp

V-le.

sf

pp

V-c.e C-b.

sf

arco

pp

Le Pr.

-reuse et je l'a-do-re. Il faut pour l'amour d'el-le me sou-mettre au

Viol.

f

V-le.

f

V-c.e C-b.

f

f

Le Pr.

-vieux bon - homme Hi - ver, ty - ran mo - ro - se de ce pa -

Viol.

V.le.

V.c.e C.b.

Fl. I.

Ob. I.

Cl. I.

Le Pr

-ys et de moi - mè - me, il ne veut pas au doux Printemps cé - der la pla - ce

Viol.

V.le.

V.c.e C.b.

124 Agitato. $\text{♩} = 126$.

Musical score for "L'Espresso" by Georges Bizet. The score is in 3/4 time and features a vocal melody with French lyrics and a rich orchestral accompaniment. The instruments shown include Oboe (Ob.), English Horn (Cor. ingl.), Bassoon (Fag.), Horns (Cor.), Violins (Viol. I and II), Viola (V-le), and Violoncello/Double Bass (V.c. e C-b.).

The vocal line (Lioubacha) has the following lyrics: "Quiva là? Oui, — c'est bien el - le."

The orchestral accompaniment includes various dynamics and articulations such as *p* (piano), *cresc.* (crescendo), *f* (forte), *pizz.* (pizzicato), and *arco* (arco). The score is written for a full orchestra and voice.

Fag.

Cor.

Lioub.

La fourbe de Liou-ba-cha, aux che veux noirs et lourds aux sourcils som - bres.

Viol. *dim.* *p*

V-le. *dim.* *p*

V. c. e C-b. *dim.* *p*

Fl. I.

Ob.

Cl. (B)

Fag. *pp*

Cor. *pp*

Lioub.

II.

III.

cresc.

mf

f

Ah, qu'elle est belle! Mes sens me trompent-ils?

AN.

Viol.
V.le.
V.c. e C.b.

p *cresc. molto* *f*

This musical score segment covers measures 125 through 128 of Act I, Scene 1. The instrumentation includes Flute I (Fl. I.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Liouba. The key signature has one flat (B-flat), and the time signature is common time (C). Measure 125 features rests for the woodwinds. In measure 126, the bassoon enters with a melody marked *p*. Measures 127 and 128 show the bassoon continuing its melody while the other instruments have rests. Dynamic markings include *mf*, *f*, *cresc.*, and *p*.

Viol. *p*
 V-le. *p*
 V-c. *p*
 C-b. *p*

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Tr. be. (C) *f*

Tr. bni. *f*

Lioub.

-do - re. Mais ma fu - reur — ne lè - par - gne - ra pas! —

dim. *a 2* *mf* *1. II* *ppresc.*

Viol. *mf*

V-le. *f* *mf*

V.c. *f* *mf*

C-b. *mf* *f*

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Tr. be. (C) *f*

Tr. bni. *f*

Timp. *f*

Lioub.

Ah, j'ai - la tête en feu! Où est cet homme? (Elle heurte à la porte de Bomeli)

Viol. *f* *p* *f* *ff*

V-le. *f* *p* *f* *ff*

V.c. *f* *p* *f* *ff*

C-b. *f* *p* *f* *ff*

cresc.

99 Larghetto. ♩ = 56.

CL(B)
Sadko.
V-le.
V.c.
C.ingl.
Cl.
La Pr des Mers
Sadko.
V-le.
V.c.
C.ingl.
Cl.
Cor. I.
La Pr
Sadk-son
-vie
V-le.
V.c.

pp
dolce
Tes lours che-veux Monds ruis-
pp
dolce (colla voce)
dolce (colla voce)
dolce
Com - me l'or re-
-sel - lent com-me la ro - see
re - re - ri-
pp
nent les cordes a - gi - lessous tes doigts
- re de per - les bril - lantes
div

№ 290. "Sadko" (p. 150).

№ 290. „Sadko" (p. 150)

(Larghetto. ♩ = 56.)

C.ingl.
CL(B)
La Pr.
V-le.
V.c.

pp
dolce (colla voce)
Par la pen - se - e tu pla-nestres dans les cœurs
pp

C.ingl.
Cl.
La Pr.
Sadko. Ton chant lé-ger va s'é-pandre sur les flots.
dolce
Plei-ne dé-toiles ta cein-ture e-blou-it dans la nuit.
V.le.
V.c.
dolce (colla voce)

Fl.
dolcissimo
Ob.
dolcissimo
C.ingl.
dolcissimo
Cl.
dolcissimo
Fag.
pp
Cor.
ppp
La Pr. *ppp*
Sadko. O mon bien-ai-mé. mon fi-an-cé, mon beau prédesti-
Oh, dis, ma mie qui es-tu donc, ma prin-
I.
Viol. II.
dolcissimo
V.le.
V.c.
pp
C.b.
dolcissimo
pp

[307] (Allegro. $\text{♩} = 66$)

Fl.
Ob.
Cl. (A)
Fag.
Cor.
Tuba

La Pr des Mer

Sadko. Voix derrière le rideau. M... fi - an - se de - si - ré!

O prin - cesse a - do - rue!

Viol. I
Viol. II
Vcl.
C.b.

Cl. (A)
Fag.

La Pr

Sadko tes chants ont se - duit mon cœur, comme ils ont ra - vi - mon âme. oh

Ta beau - té se - duit mon cœur, ta beau - té ra - vit mon âme. oh

Vcl.
V.c.
C.b.

Fl. *mf*

Ob. *ff*

Cingl. *mf*

Cl. *mf*

Fag. *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

La Pr. *ff*

Sadko. *ff*

I. Viol. *ff*

II. Viol. *ff*

V.le. *ff*

V.c. *ff*

C.b. *ff*

bien - ai - mé!

bien - ai - mé!

Nº 292. "Sadko."

301

Nº 292. „Sadko“

a 318 Andantino. ♩ = 104.

Cl. basso (B)

Lioubacha *p dim.* *pp*

Pau-vre veu-ve, je suis par les vents bat-tue et noy-

-e-e par tou-tes les pluies du ciel Oh, je suis la ri-sée de

tout chre-tien, la ri-sée de tous les gens de bien.

b 320

Lioubacha

Vous, chan-teurs des fo-rêts, res-sa-z no-lets, o cher-chez-le par-

I. > *pizz.* *pp* *pizz.* *pp*

Viol. *p* *pizz.* *pp*

Vle. *p* *pizz.* *pp*

V.c. & C.b. *p* *pp*

-mi vous, il est des vôtres Sad-ko mon ma-ri le veau-gous-lar

Viol. I. *pizz.* *pp*

Vle. *pizz.* *pp*

V.c. & C.b. *pizz.* *pp*

(Allegro. ♩ = 120 - 132.)

Cl. (B) *a 2*
 Fag. *p a 2*
 Alti. *p*
 Bassi. So-yons pru-dents a-vant toute au-tre oho-se,
 Viol. I e II.
 V.le. *p*
 V.c. *p*

Cl. (B)
 Fag.
 Cor. I. III. II. IV. *p*
 Alti. Sopr. e Alti unis. *cresc.*
 Bassi. Sig-nons nous tous, c'est un sor-cier!
 Viol. I e II.
 V.le. *cresc. molto*
 V.c. *cresc. molto*
 C.b. *cresc. molto*
p cresc. molto

(Allegro.)

Obc. a. *mf*

Fag. *mf*

Cor. *mf*

Sopr. Alt. *mf*

Ten. *mf*

Bass. *mf* *Ho!* *ho!* *so!* *so!*

Viol. I *mf*

Viol. II *div.* *mf*

V. c. *mf*

V. c. C-b. *mf*

p

clo - ches! Ah! *la* *von* *ture* *est bon!*

Sadko.

219

Cé-lébrons les hautes voû - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Ten. I.

Ten. II.

Bassi. Cé-lébrons les hautes voû - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Viol. I.

V. le.

V. c.

pizz.

pp

Fl. picc.

Fl. I.

Cl. picc. (D)

Cl. (A)

pp

Sadko.

an, l'homme est li - bre dans le vaste uni - vers, libre quand il tra - ver - se terre et

Ten. I.

Ten. II.

Bassi. an, l'homme est li - bre dans le vaste uni - vers, libre quand il tra - ver - se terre et

Arpe.

I.

Viol. II.

V. le.

V. c.

pizz.

pp

Più animato. ♩ = 144.

Fl. piccolo **220**

Fl. *cresc.*

Ob. *cresc.*

C. ingl.

Cl. piccolo *cresc.*

Cl. *cresc.*

Fag.

Cor.

Timp.

Ten. et Sadko.

Chœur I.
Bassier

Sopr. Alt.

Chœur II. Ce-le-brons les hautes voûtes du fir-mament Ce-le-brons les a-bîmes de l'O-cé-an!

Ten. Bassi.

Arpe. 8^{va}

Viol. I e II unis.

V-le.

V-c.

C-b. *div. pizz.*

N^o 296. "Ivan the Terrible," Act II.N^o 296. „La Pskovitaine," 2^{me} acte.

(Allegro.)

37

Fl. *p*

Ob. *p* *cresc.*

Cor. I II. *cresc.*

Stiocha. *p* *mf*

Le Tsar. Aux mo - ril - les, aux mo -

Pâ - té de Pskov? Hein, quoi?

Sopr. I div. *poco cresc.*

Sopr. II div. Mais vo - yez: vers nous sur un fier coursier, vient un no - ble preux

Mais vo - yez: vers nous sur un fier coursier vient un no - ble preux vé - tu

Fl. *mf*

Ob. *mf*

Cl. I. (A) *mf*

Fag. *mf*

Cor. *mf*

Stiocha.

-ril - les puissant Tsar, unis. chez nous, Pé - té, a -

Sopr. I. *f* *pp*

vê - tu d'or bril - lant. d'or brillant marche un no - ble preux vê - tu d'or brillant, é - clai.

Sopr. II. *f* *pp*

Alti. d'or bril - lant sur un fier coursier vient un no - ble preux vê - tu d'or brillant, é - clai.

sur un fier coursier vient un no - ble preux vê tu d'or brillant, é - clai -

I. *pizz.*

Viol. II. *pizz.*

V. le. *pizz.*

V. c. *pizz.*

p

This musical score is for Act IV, page 38. It features vocal soloists and an orchestra. The vocal parts include Soprano (Sopr.), Alto (Alti.), Tenor I (Ten. I.), Tenor II (Ten. II.), Bass (Bass), and Chorus (Choe.). The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), Bassoon (Fag.), Cor I & II (Cor. I & II.), Sticks (Stiocha), Trombone IV (Ts. Iv.), Violin (Viol.), Viola (Vle.), Violoncello (Vc.), and Double Bass (C.b.). The lyrics are in French: "bon-dent les mo-ri-lés. Et nos hôtes bien sou-vent les di-sent bon-nés'". The music is written in G major and 2/4 time.

Pag. 11
 Cor I II
ten assai
 Tr. Iv.
 lar - de! Et fort bel-le, doc les fil-les i - ci, pas-sent don-ne les mo- rilles? Chap
 Sopr.
 All.
 -rai' beau-ma- geux et noir, mais, l a fin-ce ses sœur - cils é-pas Ma's vo
 Viol.
 V.le.
 V.c.e C.b. Vx I.

a 2.

Ts. Iv. nous on est moins bien ser - vi tu men-tends?

Sopr. I.

Sopr. II.

Alti. -yez mar-cher par les charops en fleurs sa fi - dèle ar-mée! Gloi-re

Viol.

V-le.

V-c.

arco

arco

arco

p

Fl. picc.

Fl.

Ob.

Ob. c. a.

Cl.

Fag.

Poco allarg.

mf

mf

mf

mf

mf

mf

Cor.

mf

Stiocha.

Cer - tes j'en - tends: Et servi de mau-vais gré?

Ts. Iv.

Bongré, ou bien mal

Sopr. I.

Sopr. II.

Alti.

Seig - neur, pé - re!

Gloire à lui, au hé - ros vail-lant, vè - tu d'or bril-lant, gloire au

Viol.

V-le.

V-c.

arco

pizz.

pizz.

mf pizz.

mf

Fl. picc.

Fl. *ten.*

Ob. *ten.*

Ob. c. *ten.*

Cl. *ten.*

Fag.

Cor.

Ts. lv.

gre, ma foi qui importe? Fais nous vi - si - te, et tu ver - ras bien

Sopr. I.

Sopr. II.

clair so - leil, qui sur nous flamboie, gloire à l'ém - pe - reur as ter - ri - ble Tsar!

Alti.

Viol.

V. le.

V. c.

Detailed description: This is a page of a musical score, page 309. It contains staves for various instruments and vocal parts. The instruments include Flute piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Oboe clarinet (Ob. c.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trombone (Ts. lv.), Violin (Viol.), Viola (V. le.), and Violoncello (V. c.). The vocal parts are Soprano I (Sopr. I.), Soprano II (Sopr. II.), and Alto (Alti.). The lyrics are in French. The score is written in a standard musical notation with various clefs, key signatures, and time signatures. The lyrics are: 'gre, ma foi qui importe? Fais nous vi - si - te, et tu ver - ras bien' and 'clair so - leil, qui sur nous flamboie, gloire à l'ém - pe - reur as ter - ri - ble Tsar!'. The page number 309 is in the top right corner.

(Allegro non troppo. J. = 112.)

Fag. I. *p*

Sopr. *dolce*

Alti. *dolce*

Cygnés blancs dans les buissons en fleur, dispersez-vous déployez vos ailes

I. *p*

Viol. *p*

II. *p*

V-le. *p*

V.c. e C-b. *p*

Ob. I.

pour cueillir de l'au-bé-pi-ne blanche, par fumée au souffle printanier.

dispersez-vous tous, déployez vos ailes

dispersez-vous tous, déployez vos ailes

Fl. Solo *dolce*

C. ingl. *dolce*

Cl. I (A) Solo *dolce*

La R.
O mon bien ai-mé! — O non pré-des-ti-né! —

Sadko.
Vier-ge-qui es-tu donc? Qui es-tu, ma beauté?

Sopr.
Ho-la! — Ho-la! — *dim.*

Alti.
pour cueil-lir de l'au-bé-pi-ne blanche, par-fu-mée au souf-fle prin-ta-nier.

Viol. *dolce*

Vle.

V.c. I. *dolce*

V.c. II o C-b.

143

Fag. I. (Lento. ♩ = 52.)

Cor. IV.

Timp.

Koupava.

Ten. *pp*

Et toi ri - vière aux flots gla - cés et cal - mes,
Son dé - ses - poir a tous nous fait pei - ne; o noir for - fait, tra - hi - son sans pa - reil - le!

Viol. I. *pp*

Viol. II. *pp*

V. le. *pp*

V. c. e C. b. *pp*

Ob. I.

Cl. (B) *dolce*

Fag. *pp*

Cor. *pp* I.

Timp.

Koup.

Alt. *pp*

Ten.

ri - vière a - mie, aux eaux pro - fon - des, en -
son dé - ses - poir a tous nous fait pei - ne; o noir for - fait, tra - hi - son sans pa - reil - le
Dans nos de - meures paisi - bles, nos fil - les ig - no - rent la hon - te l'a -

Viol.

V. le.

V. c. e C. b.

[illegible]

ob. poco acceler.

Cl.

Fag. *f*

CCe III IV *cresc.*

Timp. *f*

Komp.

Sopr. A. *cresc.* Re. *cresc.*

Ten. *cresc.*

Bass. *cresc.*

vous des-ces-jour A tous jours fait pas - se.

Vcl. *cresc.*

Vcl. *cresc.*

Vcl. *cresc.*

Vcl. *cresc.*

37

Andante.

2 Fl. *p*

Cl. I. (B) *p un poco stacc.*

Cl. basso. (B) *p un poco stacc.*

Fag. *p un poco stacc.*

Cor. I. (As) con sord. *pp*

3 Cor. (F) *pp*

2 Cor. (F) *pp*

Arpa I. *p*

Arpa II. *p*

Viol. II. div. *p*

4 Vle. div. *p*

4 V-c. *pp*

C-b. div. *pp*

(sur scène)

Solo

brillante

Cl. picc. (Es).



2 Fl.

Cl. I.

Cl. basso.

Fag.

Cor. I.

3 Cor.

2 Cor.

Arpa I.

Arpa II.

Viol. II.

4 V. lo.

4 V. o.

C-b.

R.M.V. 233

N^o 301. "The Legend of the invisible city of Kitesh."

N^o 301. „Légende de la ville invisible de Kitéj“

317

181

Cl. I, II (B)

pp **Camp.** (bagnettes à tête d'éponge)

pp Les cloches de l'église tintent d'elles-mêmes doucement

pp **Arp. I**

pp **Arp. II**

pp **Vle. cel. ponticello**

pp

Fl. I

Fl. II

Cl. B

Fl. III

Piatti.

Camp.

Sopr. Alt.

Où les saintes

Arp. I

Arp. II

Cod. Scat.

Fl. I

Fl. II

Vle.

pp

Fl. I

Cl.

Piatti.

S. A.

clo - ches d'el - les mêmes son - nent

Arp. I

Arp. II

Fl. I

Fl. II

* Op. (Largo maestoso. $\text{♩} = 52$.)

Cl. (B)

Fag.

L'apparition, a piena voce

Roi des mers tu as choi-si mal ton temps pour dan-ser! Vois la _ mer _ est sens des-

ORGANO.

Man. *p*

Pedale.

Viol. *>pp*

* Les passages en petites notes ne se jouent que faute d'un orgue.

Ob.

Cl. (B)

Fag.

L'app.

-sus _ dessous. Elle ren - ver - se les plus forts vaisseaux. Ce jour mê-me la prin-

Org.

legato assai

Viol. *cresc.*

Vc. e C-b. *cresc.*

Ob.
Cl.
Fag.
L'app.
Org.
Viol.
V.c. C-b.

-ces - se ta fille i - ra à Novgo - rod pour y de ve - nir un fleuve limpide. Toi des cieux tu es au

Fl.
Op.
Cl.
Fag.
C-fag.
L'app.
Org.
Viol.
V.c.
V.c.

300

fond des mers. Ton pou-voir sur l'O - ce - an prend fin. O Sad - ko, mongous.

Clav.
II Clav.

dim. pp
dim. pp
dim. pp
pp

Fl.
Ob.
Cl.
Fag.
C-fag.
Lapp.
Org.
Viol.
V-le.
V-c. e C-b.

-lar - pense à ton hon - neur! Ne pro-fane pas ton chant dans ce

div. unis.

pp

Fl.
Ob.
Cl.
Fag.
C-fag.
Lapp.
Org.
Viol.
V-le.
V-c. e C-b.

gouf - fre noir. Va chan - ter en l'hon - neur de tes Nov - go-ro-diens.

ten. assai

cresc.

Andante non troppo. ♩. 88.

Fl. I.

Ob. I.

Cl. (B) *dolce*

Fag.

Sadko

O par-tez, par-tez, nos fi-de-les ser-vi-teurs.

Viol. I.

Viol. II.

Vcl.

V.c.

Fl. I.

Ob. I.

Cl. (B) *express*

Fag.

Cor. I. II.

Sadko

De ma veuve a-ban-don-nee es-suyez les pleurs.

Viol.

Vcl.

V.c.

C-b.

Fl. I.
Ob. I.
Cl. I.
Fag.
Cor. I. II.
Tr.-be. (B)

p
p
I
dolce
dim.
pp
pp

Sadko

Et peut-être au ciel Dieu au - ra pi-tié de nous: —

Viol.
V.le.
V.c.
C-b.

p

Fl.
Ob.
Cl. I.
Fag.
Cor. III.
Tr.-be.
Sadko.

p
p
espress.
espress.
p
p

ra-me-nant à l'é - plo-rée son heu-reux é - poux —

Viol.
V.le.
V.c.

espress.

Nº 304. "Sadko."
Nº 304. „Sadko“

323

[83] (Allegretto. ♩. = 72.)

Fl. *pp*

Ob. *pp*

Cl. (B) *pp*

Fag. *pp*

Cor. *pp*

La R des M *pp*

Sopr. *pp*

Alti. *pp*

Et re-connaissez-vous d'un na-a-ge noir

Viol. I *pp*

Viol. II *pp*

Vle. *pp*

V.c. *pp*

C.b. *pp*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The staves are arranged in a traditional orchestral layout, with woodwinds at the top, brass in the middle, and strings at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a single system, with measures grouped by bar lines. The overall appearance is that of a historical or vintage musical manuscript.

[341]

Ob.

(Moderato e maestoso. ♩=60.)

C.ingl. *p*

Fag. *p*

L'adolescent.

Vo - yez les cha - su - bles blan - ches, neige aux ra - yons du so -

Le Pr. Vsevolod.

Poïarok.

Vo - yez les cha - su - bles blan - ches, neige aux ra - yons du so -

Le Pr. Youri.

Arpe.

leil d'A - vril, qui d'a - mè-res lar-mes sont — baignées, de tor-rents de pleurs, de

leil d'A - vril, qui d'a - mè-res lar-mes sont baignées, de tor-rents de pleurs, de

342

mf

p

p

mf

p

p

p

Loiseau Sirlinn.

Loiseau Alkonost. Pa-reils sont les blancs vê-te-ments

L'adel. Tels sont les blancs vê-te-ments

Le Pr V. pleurs bru-lants Tels sont les blancs vê-

p pleurs bru-lants. Pa-reils sont les blancs vê-te-

Le Pr Y. pleurs bru-lants. Tels sont les

pleurs bru-lants. De tor-rents de

Arpe.

p

p

p

p

pizz

div. arco

pizz.

Fl.

Cl.

Fag.

Cor.

Sir.

Alk. - de paix, qui sont pré-pa-rés en ce lieu pour toi.

L'adol. de paix, qui sont pré-pa-rés en ce lieu pour toi.

Le Pr. Vs. te ments qui sont pré-pa-rés en ce lieu pour toi.

p. ments qui sont pre - pa - rés i - ci pour toi.

Le Pr. Y. pleurs qui sont pré - pa - rés i - ci pour toi.

pleurs a - mers, brü - lants.

Viol.

V-le.

V-c.

C-b.

pizz.

(Andantino. $\bullet^A = 96$.)

[illegible]

77

Fl. III. a2

Ob.

Ob. a-a

Cl. (B)

Cl. basso (B)

Fag.

C. fag.

I. II. III.

Cor. IV.

Sopr.

Alti.

Ten.

Bassi.

Viol. I.

Viol. II.

V. le.

V. c. e C. b.

Or-donne, o mai-tre, et tous tes or-dres se-ront sui-vis

Or-donne, o mai-tre, et tous tes or-dres se-ront sui-vis

sf

N^o 310. "Ivan the Terrible" (p. 117).N^o 310. „La Pskovitaine“ (p. 117).

Fl. I. III. *a²*

Ob.

Ob. c-a.

Cl. (B) *a²*

Cl. basso. (B)

Fag.

C. fag.

(B)

Tr. be. (c-a. F)

Sopr. Alti.

Ten.

Bassi.

I.

Viol. *sf*

II. *sf*

V-le.

V-c. e C-b.

Nous som - mes fai - bles, nous vou - lons ê - tre gui - dés par toi.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I, II, and III (with a second key signature change to A major), Oboes, Cor Anglais, Clarinets in Bb and Bassoon, Bassoon in C, and Trumpets in Bb and Eb. The brass section includes Trombones. The vocal section consists of Soprano, Alto, Tenor, and Bass parts. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features a variety of musical notations including dynamics (f, sf), articulation (accents), and phrasing slurs. The lyrics are in French and appear below the vocal staves.

3 Fl. (Allegro assai. ♩ = 168.)

First system of the musical score. It includes staves for C. Fl. I & II, Cl. (A), Fag., Cor. I & II, Soprano, Alto, Violin I & II, Viola, and Violoncello. The vocal parts (Soprano and Alto) have lyrics in French. The tempo is marked 'Allegro assai' with a metronome marking of 168 beats per minute.

C. Fl. I & II
Cl. (A)
Fag.
Cor. I & II
Sopr.
Alto
Viol. I & II
Vla.
Vcl.

U - ne lot - te tou - te pe - ti te na gent, s'a - ra - sant à tra

Second system of the musical score, continuing from the first. It includes the same instrumental and vocal staves. The vocal parts continue with lyrics in French. The tempo remains 'Allegro assai'.

Alto
ho - li ho - li
- cer un sil - lage e - ou - mant ho - li ho - li do

N^o 312. "Ivan the Terrible," Act III (the end).N^o 312. „La Pskovitaine," 3^{me} acte (fin).

[69]

(Andante maestoso.)

Fl. Fl. c-a. (G). *p*

Ob. c-a. *p*

Cl. (B) *p*

Cl. basso. (B) *p*

Fag. *p*

C. fag. *p*

Cor. *a 2 p*

Sopr. *p*

Alti. *p* tou jours *a*

Ten. *p* oui tou jours *p* et dure *a*

Bassi. *p* -jours *p* *a*

I. Viol. II. *p* div. *mf*

V-le. *p* div. *cresc.*

V-c.e C-b. *p* *pp*

Fl.
Fl. c-a.

Ob.
Ob. c-a

Cl.
Cl. basso

Fag.
C. fag.

Cor.
(B)

Tr. ba.
(c-a-f)

Tr. bai. e Tuba.

Timp.

Sopr. ja mais!

Alti ja mais!

Ten. ja mais!

Bassi ja ja mais! mais!

ja

Vcl.
V. le

V. c. div.

Cb.

Appendix. Single tutti chords.

Appendice. Accords isolés en tutti.

1. Fl. picc. 2. 3. 4. 5. 6. 7.

Fl. picc. Fl. Ob. Cl. (B) Fag. Cor. Tr. bc. C 3 Tr. bc. Tuba Timp.

1. 2. 3. 4. 5. 6. 7.

Viol. I Viol. II Vle Vc. C. b.

The May Night, p. 325.	The Tsar's Bride, p. 295	The Tsar's Bride, p. 294	The Tsar's Bride, p. 301.	The Tsar's Bride, the end	Sargamistan, p. 300.	The Legend of the invisible city of Kio, p. 302.
La Nuit de Mai, p. 325	La Fiancée du Tsar, p. 295	La Fiancée du Tsar, p. 294	La Fiancée du Tsar, p. 301.	La Fiancée du Tsar, fin	Sargamistan, p. 300.	La Fiancée du Tsar, invisible city of Kio, p. 302.

NOTE These diagrams are given in semibreves. They do not include percussion instruments of indeterminate sound or the human voice.

NOTA Ces exemples sont données sous forme demi-schématique, en paroles. Ils ne comportent ni les instruments de percussion à sons indéterminés, ni les voix humaines.

II

8.	9.	10.	11.	12.	13.
			(Fl. picc.)	(Fl. picc.)	(Fl. gr.)
Fl. a2	ff	-	ff	ff	pp
Ob.	ff	ff	ff	ff	pp
Cor. ingl.	ff	ff	ff	ff	pp
Cl(A)	ff	ff	ff	ff	pp
Cl. basso.	ff	ff	ff	ff	pp
Fag.	ff	ff	ff	ff	pp
C-fag.	ff	ff	ff	ff	pp
Cor.	ff	ff	ff	ff	pp
Tr. be.	ff	ff	ff	ff	pp
Tr. bnie Tuba.	ff	ff	ff	ff	pp
Timp.	ff	ff	ff	ff	pp
I.	ff	ff	ff	ff	pp
Viol.	ff	ff	ff	ff	pp
V. le.	ff	ff	ff	ff	pp
V. c.	ff	ff	ff	ff	pp
C. b.	ff	ff	ff	ff	pp

Ivan the Terrible,
p. 207.
La Pskovitaine
p. 207.

Sadko,
p. 185.
Sadko
p. 185.

Sadko,
p. 208.
Sadko
p. 208.

The Legend of Tsar
Saltan, p. 347.
Légende du Tsar
Saltan, p. 347.

The Legend of Tsar
Saltan, p. 387.
Légende du Tsar
Saltan, p. 387.

Mrada,
p. 119.
Mrada,
p. 119.

14. 15. 16. 17. 18. 19. 20.

Fl. picc. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Fl. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Ob. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Cor. ingl. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

(A) *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Cl. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Fag. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

C. fag. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

pp *f dim.* *pp* *fff* *ff* *fff* *fff*

Cor. (F) *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Tr. ba. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Tr. ba. e Tuba *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Timp. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Arpa *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Piabo. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Sopr. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Alto. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Ten. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Bass. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

I. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Viol. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Viola *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Vcllo *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

Cont. *pp* *f dim.* *pp* *fff* *ff* *fff* *fff*

*The Tsar's
Bride,
and of Coverture.*

*The Legend of
the invisible
city of Kitesh,
the end*

The Christmas
Night.
p. 341

expounded to
the end

Sad to
the end

The Legend of
Tear-Sheet,
p. 117

Score : 2
: 40 out

La Fiancée
du Tsar;
et de l'ouver-
ture.

Légende de
la ville
sable de Ki
to

La Nuit
de Noël.
1881

1919

5146

1. *Journal of the American Medical Association*
 2. *Annals of the American Academy of Medicine and Surgery*
 3. *Medical Record*

— 0 — ...



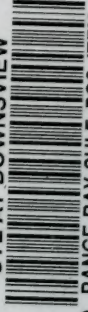
MT
70
R515
Ed.2
Music

Rimskiĭ-Korsakov, Nikolaĭ
Andreevich
Grundlagen der
Orchestration

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